





ARKESILAOS, KING OF KYRENE, WEIGHING SILPHIUM.
(KYLIX, FROM VULCI.)

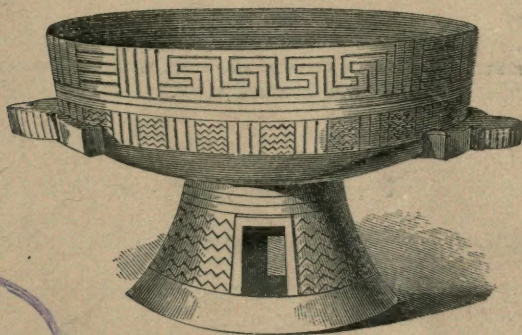
Page 192.—*Frontispiece.*

HISTORY OF ANCIENT POTTERY,

EGYPTIAN, ASSYRIAN, GREEK, ETRUSCAN,
AND ROMAN.

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BY SAMUEL BIRCH, LL.D., F.S.A., ETC.



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WITH COLOURED PLATES AND WOODCUTS.

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PREFACE.

THE present Work was commenced many years ago as one of a series on the subject of the history of the Pottery of all nations. It comprises the principal features in the history of the art, from the most ancient period till the decadence of the Roman Empire. In the Oriental division it embraces the pottery of Egypt and Assyria—the two great centres of primæval civilisation. In classical antiquity it treats on the pottery of Greece and Rome; it ends by a concise account of that of the Celtic and Teutonic nations. A work has been long required which should embody the general history of the fictile art of the ancients, combine the information scattered through many memoirs and treatises, and give one continuous account of the rise and progress of this branch of archæology. The technical portion of the subject has been already elaborately treated by M. Brongniart, and others, and the relation of this art to literature has been the repeated object of the investigations of the learned for the last two centuries.

The great advance recently made in the science of archæology, by the more accurate record of discoveries, the great excavations made upon ancient sites, the new light thrown upon the subject by deeper and more minute examination of ancient authors and inscriptions,

added to the immense quantity of fictile remains now existing in the Museums of Europe, and the collections of individuals, has given to this branch of the study of antiquity a more important place than it formerly occupied. To render the work available to those who wish to pursue the investigation further, the author has added references to all statements of the principal facts, and appendices and lists of the most important inscriptions on vases and other terra-cotta objects. He cannot close his labours without thanking many friends, and acknowledging the assistance and information he has received from several—amongst whom he must name, Miss Cornwallis, Mr. Layard, Mr. Newton, Mr. Norris, Mr. Dyer, Mr. A. W. Franks, Mr. N. E. Hamilton, and Mr. Vaux. To the late Mr. Bandinel he was also more particularly indebted, as it was at his suggestion and advice that he undertook so grave a task. He can only deplore that he was not spared to aid him by his counsel, and see the completion of one portion of his great project.

LONDON, *Oct.* 19, 1857.

PREFACE TO THE SECOND EDITION.

SIXTEEN years have elapsed since the first publication of this Work, and the progress of the knowledge of ancient Pottery, and discovery of new monuments, have required considerable additions and corrections to the former volumes. The two have been condensed into a single volume, as better suited for the object of the work; the headings of subjects, which broke the continuity of the text, have been omitted, their absence supplied by a full and exhaustive index. Much additional matter has been added to the different sections, and the whole corrected and revised. Reference has been made to new and important theories, and the whole subject of ancient pottery brought before the reader. In archæology, however, the accumulating number of facts brought to light by excavations do not, on the whole, seriously alter the views already entertained, for there are many repetitions and not great varieties in the general character of the monuments of ancient art. This law particularly applies to pottery, many divisions of which have been long since classed and determined. The criteria remain much the same; fabric, contemporary art, palæography and philology have already contributed their share to the solution of the problem of the relative ages of inscribed

and painted pottery. The present age, remarkable for the discovery of the mode of deciphering and reading languages supposed to be extinct, has opened new paths of inquiry, and supplied fresh data for the history of nations which had escaped the world's age. But although the field of Greek and Roman archæology has been almost exhausted by the labours of the learned for two centuries, that of civilized Africa and Central Asia is still far from explored. The same can also be said of another branch of archæology which has suddenly grown into existence, the investigation of the remains of primitive and ante-historic races, the contemporaries of a past which possessed no art of writing or of connecting the arts they practised with the languages they spoke. Here the question of the relative date of the pottery can only be solved by the conditions under which it is found, and the remains with which it is associated. These belong to the department of science, and not of literature, and consequently do not offer so large a scope for hypothesis or illustration. But the extent of the subjective relations of pottery to all cognate branches of knowledge is so great that it becomes an essential addition to the mythology, history, and arts of all nations. In conclusion, the best thanks of the writer are offered to many friends who have imparted their advice and information, and aided the revision and correction of the work. Amongst them he would mention Professor Churchill Babington, Mr. A. W. Franks, Mr. A. Murray, and Mr. G. Smith. To his son, Mr. W. de G. Birch, he is indebted for much assistance in the revision, and the Index which closes the volume.

CONTENTS.

INTRODUCTION	Page 1
------------------------	--------

PART I.

EGYPTIAN AND ORIENTAL POTTERY.

CHAPTER I.

Antiquity of the art—Unbaked bricks : material, size, fabric—stamps and inscriptions—Figures and other objects in sun-dried clay—Baked clay ; red unglazed terra-cotta—bricks—sarcophagi—sepulchral cones—inscriptions—sepulchral figures—sepulchral vases—Vases for liquids, &c., pots, bottles, amphoræ—Mode of manufacture—lamps—architectural ornaments—polished pottery ; red variety.	Page 7
---	--------

CHAPTER II.

Glazed Ware—Analysis—Glaze—Colouring matter—Use of glazed ware in architecture and inlaying—Vases of various kinds—from the Sarabut El Khadem—Græco-Egyptian vases—Inscribed tiles—Toys and draughtsmen—Amulets—beads—bugles—pectoral plates—scarabæi—Small figures of the gods—Porcelain finger-rings—Sepulchral figures—Glazed stone vases, rings, and other ornaments of this material.	Page 47
--	---------

CHAPTER III.

<u>Assyrian</u> pottery—Sun-dried clay—Kiln-baked bricks—Inscriptions—Terra-cotta writings—Unglazed pottery—Terra-cotta figures—Glazed ware—Bricks—Vases—Enamelled bricks. Babylonian pottery—Sun-dried bricks—Kiln-baked bricks. Unglazed ware—Babylonian writings—Bas-reliefs and figures in terra-cotta—Glazed ware—Coffins. Jewish pottery. Phœnician pottery.	Page 75
--	---------

PART II.

GREEK POTTERY.

CHAPTER I.

Etymology — Division of the subject — Sun-dried clay — Terra-cotta — Bricks and tiles — Friezes, &c. — Statues and figures — Colouring — Subjects — Reliefs — Prices — Cattle Cones — Dolls — Lamps. Page 112

CHAPTER II.

Greek vases — Casks — Various kinds of vases — Amphoræ — Stamps — Names of magistrates — Emblems — Knidian amphoræ — Stamps — Thasian amphoræ — Panticapæan amphoræ discovered at Olbia — Bosphoran — Heracleian — Teuthranian — Sinopean — Corinthian — Miscellaneous — Sepulchral vases. Page 134

CHAPTER III.

Glazed vases — Number of extant vases — Places of discovery — Tombs — Literary history — Present condition — Frauds of dealers — Earliest mention of Greek vases — Ancient repairs — Age — Criteria — Classification of D'Hancarville — of the Duc de Luynes — Pastes — Clays — Sites — The potter's wheel — Modelling — Moulding — Moulded rhyta, phialai, &c. — Painting — Tools — Colours — Glaze — Furnaces. Page 148

CHAPTER IV.

Glazed vases continued — Rise of the art in Greece — Painting of Vases — Earliest style, brown figures — Second period, maroon figures — Development — Earliest black figures — Doric style — Old style, later, black figures — Cream-coloured ground and black figures — Red figures — Strong style — Fine style — Florid style — Polychrome vases — Decadence — Mode of treatment — Progress of painting. Page 179

CHAPTER V.

Glazed vases continued — Subjects — Carved wooden and metal vases — Difficulty of the inquiry — Sources — Various hypotheses — Millingen's division of subjects — Panofka's division — Compositions embracing entire myths — François vase — Method — Gigantomachia — Subjects with Zeus — Hera — Athene — Poseidon — Demeter and Kora — Delphic deities, Apollo — Artemis — Hephaistos — Ares — Aphrodite — Hermes — Hestia — Dionysos — Sileni, Nymphs and Satyrs — Pan — Bacchanals on Lucanian vases — Marsyas — Erotes — Charites — Muses — Hygieia — Erichthonius — Kabeiri — Atlas — Prometheus — Hades — Moirai — Erinnyes — Hypnos — Thanatos — The Keres — Hecate — Gorgons — Helios — Heos — Nereus — Triton — Glaucos — Pontios — Scylla — Naiads — Personifications. Page 221

CHAPTER VI.

Glazed vases — Subjects continued — Heroic legends — The Herakleid — Attic legends — The Thesoid — The Kadmeid — Legend of Œdipus — Various Theban legends — Myth of Athamas — Legends of Northern Greece — Argonautic expedition — Calydonian boar — Kephalleniac traditions — Bellerophon — Perseid — Pelopeid — Dioskouri — Kentauromachia — Minotaur — Hyperborean legends — Phrygian legends — Orpheus and Eurydice — Troica — Ante-Homerica — Homerica — Post-Homerica — Unidentified subjects — The Nostoi — Odyssey — Telegoniad — Oresteid — Semi-mythic period — Historical subjects — Religious rites — Civil life — The Palæstra — Pentathlon — Dramatic subjects — Banquets — War — Immoral scenes — Temples — Animals — Relation of the subject to Hellenic literature — Homeric poems — Æthiopika — Cyclic poems — Cypria — Nostoi — Telegonia — Hesiod's poems — Thebaid — Poems of Stesichorus — Epigrams and fables — Threni — Oresteid — Emblems, attributes, costume — Expression — Scenery or adjuncts. Page 251

CHAPTER VII.

Glazed vases continued — Ornaments — Their nature and use — The maiander — Chequered bands — The fret or herring-bone — Annulets — Egg and tongue ornament — Scales or feathers — The Helix — Antefixal ornament — Wreaths — Petals — Vine branches — Akanthos leaves — Flowers — Arrangement — Sources from which the vase-painters copied — Inscriptions — Form of the letters — Position — Dialects — Orthography — Different kinds of inscriptions — Names of figures and objects — Addresses — Artists' names — Potters' names — Laudatory inscriptions — Unintelligible inscriptions — Memoranda. Page 300

CHAPTER VIII.

Ancient Potters — Athenian Potteries — Names of Potters: Alides — Amasis — Andokides — Archikles — Bryllos, or Brygos — Kalliphon — Kephalos — Chares — Chachrylios — Chairestratos — Charitaos — Kleophradas — Cholchos — Chelis — Charinos — Deiniades — Doris — Epitimos — Epigenes — Erginos — Ergotimos — Euergetides — Eucherios — Echekrates — Exekias — Euphronios — Euxitheos — Glaukythes — Hermaios — Hermogenes — Hechthor — Hieron — Hilinos — Hischylos — Meidias — Naukydes — Neandros — Nikosthenes — Oinieus — Pamaphios — Phanphaios — Pamphaios — Philinos — Pistoxenos — Priapos — Python — Simon of Elcia — Smikylyon — Sokles — Sosias — Staius — Taleides — Theoxetos — Thyphetheides — Timagoras — Timandros — Tlenpolemos — Tleson — Tychios — Xenokles — Xenophantos — Names of Vase Painters: Ainiades — Alsimos — Amasis — Aristophanes — Asteas — Bryllos, or Bryaxis — Klitias — Cholchos — Doris — Euonymos — Epiktetos — Euphronios — Euthymides — Exekias — Hegias — Hermonax — Hypsis — Onesimos — Pheidippos — Philtias — Phrynos — Pothinos — Praxias — Polygnotos — Priapos — Psiax — Sosias — Takonides — Timandros — Zeuxiades. Page 333

CHAPTER IX.

Uses of Vases — Domestic use — Vases for liquids: for the Table; for the Toilet — Toys — Decorative Vases — Prizes — Marriage Gifts — Millingen's division

of Sepulchral Vases — Grecian usage — Names and shapes of Vases — The Pithos — Pithakne — Stamnos — Hyrche — Lagynos — Askos — Amphoreus — Pelike — Kados — Hydria — Kalpis — Krossos — Kothon — Rhyton — Bessa — Bombylios — Lekythos — Olpe — Alabastros — Krater — Oxybaphon — Hypokraterion — Kelebe — Psykter — Dinos — Chytra — Thermanter — Thermopotis — Tripous — Holmos — Chytropous — Lasanon — Chous — Oinochoe — Prochoos — Epichysis — Arytaina — Aryballos — Arystichos, aryter, arytis, &c. — Oinerysis — Etnerysis — Zomerysis — Hemikotylon — Kotyliskos — Kyathos — Louterion — Asaminthos — Puelos — Skaphe — Skapheion — Exaleiptron — Lekane — Lekanis — Lekaniskos — Podanipter — Cheironiptron — Holkion — Perirhanterion — Ardanion, or Ardalion — Excellence of the Greek cups — The Depas — Aleison — Kissybion — Kypellon — Kymbion — Skyphos onychionos — Ooskypion — Bromias — Kantharos — Karchesion — Kylix — Therikleios — Hedypotis — Rhodiake — Antigonis — Seleukis — Phiale — Phiale Lepaste — Akatos — Trieres — Kanoun — Pinax — Phthois — Petachnon — Labronia — Gyalas — Keras — Vases for Food — Kanoun — Pinax — Diskos — Lekanis — Paropsis — Oxis — Embaphion — Ereus — Kypselis — Kyminodokos — Tryblion — Oxybaphon. Page 353

CHAPTER X.

Sites of Ancient Potteries, and where Pottery has been discovered in Asia Minor — Grecian Islands — Continent of Greece — Athens — Solygia — Sikyon — Argolis — Delphi — Korinth — Patrai — Megara — Laconia — Corfu — Italy — Classification of Lenormant and De Witte — Hadria — Modena — Pollenza — Gavolda — Mantua — Etruria — Vulci — Ponte dell' Abbadia — Castel d'Asso — Corneto — Toscanella — Chiusi — Orbitello — Perugia — Sarteano — Volterra — Bomarzo — Orvieto — Veii — Cervetri — Civit  Vecchia — Theories respecting these vases — Arezzo — Selva la Rocca — Somnavilla — Monterone — Poggia — Central and Lower Italy — Periods — Naples — Cum  — Terra di Lavoro — Nola — Acerra — Capua — St. Agata dei Goti — Telesse — Principato Citeriore — Pesto — Eboli — Battipaglia — St. Lucia — Sorrento — Principato Ulteriore — Capitanata — Basilicata — Anzi — Armento — Potenza — Grumento — Puglia — Polignano — Putignano — Bari — Canosa — Ruvo — Ceglie — Calabria — Locri — Brindisi — Taranto — Castellaneta — Ischia — Sicily — Girgenti — Malta — Africa — Bengazi — Naukratis — Alexandria — Kertch, or Panticap um — Sites of supposed Egyptian ware — Imitations and forgeries of Greek vases — Prices. Page 386

PART III.

ETRUSCAN POTTERY.

CHAPTER I.

Etruscan terra-cottas — Statues — Busts — Bas-reliefs — Sarcophagi — Vases — Brown ware — Black ware — Red ware — Yellow ware — Painted vases — Imitations of Greek vases — Subjects and mode of execution — Age — Vases of Orbitello and Volterra — Vases with Etruscan inscriptions — Latin inscriptions — Enamelled ware — Other sites. Page 440

PART IV.

ROMAN POTTERY.

CHAPTER I.

Bricks — Lydia — Tetradora — Pentadora — Size — Paste — Use — Houses — Tombs — Graves — Tiles — Tegulæ — Imbrices — Antefixal ornamentation — Tile-makers — Flue tiles — Wall tiles — Ornamentations — Drain tiles — Tesserae or tessellæ — Inscriptions on tiles — Stamps — Farms — Manufactories — Legionary tiles — Devices — Columnus — Corbels — Spouts — Friezes.

Page 465

CHAPTER II.

Statues — Signa Tuscanica — Numa — Gorgasus — Cato — Possis and Arkesilaos — Size — Models — Sigillaria — Festival of Sigillaria — Fabric — Potters — Miscellaneous uses of pottery — Coiners' moulds — Crucibles — Toys — Lamps — Names — Parts — Shape — Age — Subjects — Great Gods — Marine deities — Hercules — Fortune — Victory — Foreign deities — Emblems — Poetical subjects — Fables — Historical subjects — Real life — Games of Circus — Gladiators — Animals — Miscellaneous subjects — Christian lamps — Inscriptions — Names of Makers — Of places — Of pottery — Of proprietors — Date of manufactures — Dedications to deities — Acclamations — Illuminations — Superstitions.

Page 495

CHAPTER III.

Vases — Roman pottery — Paste — Colours — Drying — Wheel or lathe — Modelling — Moulding — Stamps — Inscriptions — Furnaces — Construction for glazed ware — Heat — Smoke kilns — Northampton kilns — Chichester kilns — For gray ware — Dimensions — Prices — Uses of vases — Transport of eatables — Feet of tables — Sham viands — Dolia, or casks — Hooped with lead — Repaired — Inscribed — Doliarum — Amphoræ — Inscriptions — Memoranda — Use of amphoræ — Size — Makers — Sarcophagi — Obrendaria — Colander — Early use of terracotta vases — Names of sacred vessels — Cadus — Diota — Paropsis — Patina — Patera — Patella — Trulla — Catinus — Lanx — Scutula — Gabata — Lagena — Crater — Cænophorum — Urceolus — Poculum — Calix — Cotyle — Scaphium — Cantharus — Carchesion — Scyphus — Rhyton — Acetabulum — Ampulla — Guttus — Matella — Olla — Sinus — Obba — Places where made — Architectural use. Page 525

CHAPTER IV.

Division of Roman pottery: Black — Gray — Red — Brown — Yellow ware — Red ware — Shapes — Paste — Shapes — False Samian — Paste and shapes — Lamps of the Christian period — Ollæ — Gray ware — Paste — Mortaria — Pelves — Trullæ — Names of makers — Black ware — Paste — Colour — Mode of ornamentation — Brown ware — Paste — Shapes — Ornamentation. . . Page 544

CHAPTER V.

Glazed Roman pottery—Proto-Samian—Samian—Crustæ—Emblemata—Glaze—
 Aretine vases—Polish—Paste—Slip—Lead—Salt—Moulds—Barbotine
 —Separate figures—Master-moulds—Dies—Moulds of Cups—Stamps of
 Potters—Furnaces and Apparatus—Ornamentations—Use—Repairs—
 Makers—False Samian—Black ware—Glaze—Varieties—Inscriptions—
 Sites. Page 553

PART V.

CELTIC, TEUTONIC, AND SCANDINAVIAN
 POTTERY.

CHAPTER I.

Celtic pottery—Paste—Fabric—Ornamentation—Size—Shapes—Sepulchral
 use—British—Bascauda—Ornamentation—Triangular pattern—Bosses
 —Distribution—Scottish—Irish—Type of urns—Ornamentation—Dis-
 tribution—Teutonic—Paste—Shape—Hut-vases—Ornamentation and
 distribution—Scandinavian pottery—Type—Analogy with Celtic. Page 584

APPENDIX , 600

INDEX , 615

LIST OF ILLUSTRATIONS.

PLATES.

ARKESILAUS, KING OF CYRENE, WEIGHING SILPHIUM. (FROM A CUP, VULCI.)	<i>Frontispiece.</i>
GLAZED AND INLAID TILES FROM TEL EL YAHOUDEH	Page 50
TERRA-COTTA HEAD OF PALLAS ATHENE. (FROM CALVI.)	" 120
HOMER IN THE SAMIAN POTTERY. (FROM A PAINTED GREEK VASE.)	" 177
DEATH OF ACHILLES	" 193
REVELS OF ANAKREON. (KYLIX, VULCI.)	" 200
BIRTH OF ATHENE. (PELIKE, VULCI.)	" 203
ORNAMENTS OF VASES	" 306
ELEKTRA AT THE TOMB OF AGAMEMNON. (LEKYTHOS FROM ATHENS.)	" 395
BACCHANTE. (KANTHAROS FROM MELOS.)	" 396
ULYSSES AND POLYPHEMOS. (KYLIX FROM VULCI.)	" 409
ATHENIAN PRIZE VASE. (FROM NEAR BENGAZI.)	" 430
* PARTING OF ADMETOS AND ALKESTIS. (VASE FROM VULCI.)	" 460

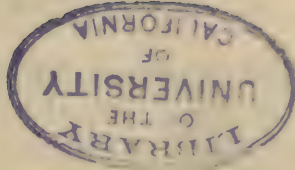
No.	PAGE
1 Brick stamped with the prænomens of Thothmes III.	10
2 Brick from the Pyramid of Illahoon	10
3 Brick stamp bearing the prænomens of Amenophis III.	12
4 Brick-making	14
5 Brick arch	15
6 Sepulchral cones	18
7 Cone, showing the inscription	19
8 Embalmer's model coffin	22
9 Vase in shape of Tuautmutf	23
10 Ibis-mummy pot	25
11 Group of plain terra-cotta vases	27
12 Group of vases of unglazed terra-cotta	28
13 Bottle of unglazed ware, ornamented with grotesque head of Bes	29
14 Pithos, on a stand	30
15 Vase for holding oil, in unglazed terra-cotta	31
16 Pottery. From a tomb at Beni-hassan	34
17 Painted vase of unglazed ware	35
18 Painted jug	36
19 Painted vase	36
20 Double cruse of glazed ware	40
21 Bowl of red polished ware	41
22 Jar-shaped vase	41

No.	PAGE
23 Bottle of red polished terra-cotta, in form of a lady playing on a guitar	42
24 Gourd-shaped vase	42
25 Vase of red terra-cotta, in shape of a chætodon or latus	42
26 Wine jug of polished red ware	43
27 Fine glazed red ware	43
28 Balsam vase of red ware	43
29 Bottle in its stand of polished red ware	44
30 Fragment of a Græco-Egyptian cup	44
31 Tile for inlaying, inverted, to show manner of insertion	49
32 Inlaying tile of dark porcelain, from the Pyramid of Saqqara	49
33 Beard of blue porcelain	51
34 Porcelain finger for inlaying	51
35 Coffin of Horus; eyes and beard inlaid with porcelain	51
36 Stibium case	52
37 Painter's pallet of blue porcelain	53
38 Stand for four little vases	53
39 Aryballos	54
40 Bowl of blue porcelain, ornamented with flowers	55
41 Bowl ornamented with fish and plants	55

No.	PAGE	No.	PAGE
42 Bowl inlaid with titles of Ram- esses II.	55	83 Terra-cotta figures of Assyrian Venus	87
43 Draughtsman, of blue porcelain	56	84 Terra-cotta dog. From Kou- yunjik	88
44 Draughtsman, having the head of a cat.	56	85 Blue corbel	89
45 Striped ball of blue porcelain	57	86 Vase discovered in tombs of the central mound at Nimrûd.	91
46 Toy in shape of a date of the doum-palm.	57	87 Brick stamped with the name of Nebuchadnezzar	94
47 Toy or ornament, in blue por- celain, in shape of an egg	57	88 Birs Nimrûd, restored	95
48 Beads in shape of fruit and flowers	60	89 The Mujellibe or Kasr	96
49 Pectoral plate from a mummy	60	90 Terra-cotta horn	98
50 Kabhsenuf, from a bead work	62	91 Bas-relief of man and dog	103
51 Tauti (Thoth)	63	92 Glazed Aryballos	104
52 Taur (Thoueris)	63	93 Supposed Sassanian coffin	105
53 Tauti (Thoth)	63	94 Cover of coffin	105
54 Porcelain finger-ring	65	95 Supposed Sassanian coffin	106
55 Ring of red porcelain, with the name of Ankhutamen, of the 18th dynasty	65	96 Terra-cotta model of a coffin	106
56 Sepulchral figure	67	97 Interior of inscribed bowl	108
57 Porcelain sepulchral figure in shape of a mummy	67	98 Cruse of polished ware	109
58 Sepulchral figure with slab be- hind	67	99 Cornice with lion's head	116
59 Sepulchral figure of the 19th dynasty	68	100 Spout in shape of the forepart of a lion	116
60 Sepulchral figure of the 20th dynasty	68	101 Terra-cotta figure of Pallas Athene	122
61 Vase of glazed schist bearing name and title of Thothmes I.	70	102 Coloured figure of Aphrodite	125
62 Scarabæus of glazed steaschist set in a signet ring	71	103 Cones. From Corcyra	129
63 Hexagonal prism, inscribed with the records of a king's reign. From Kouyunjik	79	104 Terra-cotta doll, from Athens	130
64 Terra-cotta tablet sealed by a cylinder	80	105 Pithos of Diogenes	135
65 Inscription of edge of No. 67	80	106 Stamped handle of Amphora	136
66 Terra-cotta tablet impressed with seals	81	107 Rhodian stamp. Head of Apollo Helios	137
67 Terra-cotta tablet with seals	81	108 Rhodian stamp. Rose	137
68 Seal from Kouyunjik	82	109 Cnidian lozenge-shaped label	139
69 Seal from Kouyunjik	82	110 Cnidian square label	139
70 Inscribed seal from Kouyunjik	83	111 Circular stamp with bull's head	142
71 Seal of Sabaco and Sennacherib	83	112 Painted kernos	147
72 Egyptian seal, enlarged	83	113 Tomb at Veii, containing vases	149
73 Egyptian seal	83	114 Tomb of Southern Italy, with vases	150
74 Back of seal, with marks of cords and fingers	83	115 Tomb of Southern Italy, with skeleton and vases	151
75 Small heart-shaped vase	84	116 Potter moulding the handle of a cup	165
76 Bowl covered with a coating and polished	84	117 Situla, with stamped ornaments	165
77 Group of Assyrian vases	85	118 Moulded <i>phiale omphalotos</i> — chariots of gods	168
78 Lamp from Nimrûd	86	119 Askos, moulded lion's-head spout	168
79 Bowl with Chaldee inscription	86	120 Early moulded vase, in shape of Aphrodite	169
80 Bowl with Hebrew inscription	86	121 Fragment, prepared for painting the background	172
81 Bowl with Syriac inscription	86	122 Diota of the earliest style	180
82 Stamp on a vase, apparently Sas- sanian	87	123 Kylix of the earliest style	180
		124 Enochoë of the earliest style	182
		125 Two-handled vase with lions	184
		126 Enochoë, showing animals and flowers	185
		127 Group of vases of Archaic style, exhibiting the principal shapes	186
		128 Aryballos, lions and flower	187

No.	PAGE	No.	PAGE
129 Cover of vase, with boar hunt .	188	174 Etruscan female bust. Vulci .	443
130* Animals, from the wall paintings at Veii	189	175 Tugurium vase from Albano .	446
131 Men and animals, from the wall paintings at Veii	190	176 Group of vases, one in shape of a hut, from Albano	447
132 Scene of water-drawing from a hydria	195	177 Cone. Vulci	448
133 Æneas bearing off Anchises .	196	178 Vase with moulded figures and cover. Vulci	449
134 Imbrex of the old style	197	179 Oinochoe of black ware	450
135 Kylix, with Gorgon and eyes .	200	180 Tray, or table of vases of black ware. Chiusi	451
136 Interior of a Kylix, Peleus and Thetis	201	181 Oinochoe of black ware, Perseus and the Gorgons	453
137 Departure of Achilles	204	182 Painted ostrich egg. Vulci .	455
138 Last night of Troy	206	183 Etruscan Kanopus of terra-cotta	457
139 Last night of Troy	207	184 Flange tile, London	469
138† Incised inscriptions on vases .	331	185 Flue tile ornamented	476
140 Stamnos	360	186 Stamp on tile	481
141 Askos	360	187 Lamp, crescent-shaped handle .	506
142 Bacchic amphora	362	188 Lamp, with bust of Serapis .	506
143 Hydria	364	189 Group of lamps	507
144 Kalpis	364	190 Mould of a lamp	509
145 Skyphos, or Kothon	365	191 Lamp: Mercury, Fortune, and Hercules	512
146 Rhyton	365	192 Lamp, Games of the Circus .	516
147 Bombylios	366	193 Lamp, Monogram of Christ .	518
148 Lekythos	366	194 Lamp with golden candlestick .	518
149 Olpe	366	195 Foot of Lamp, with name of Secular Games	522
150 Alabastron	367	196 Dolium containing body	532
151 Alabastron	367	197 Terra-cotta amphora	533
152 Holmes	368	198 Proto-Samian cup with an Ama- zonomachia, in relief. From Athens	554
153 Kelebe	368	199 Patina of Aretine ware	558
154 Krater	369	200 Ciborium of red Samian ware, with the name of Divix	561
155 Oxybaphon	369	201 Master mould, with the name of the potter Liber	564
156 Krater with Volute handles .	369	202 Fragment of a mould found near Mayence	564
157 Prochoos	372	203 Vase of red Samian ware, orna- mented with arabesques	567
158 Prochoos	372	204 Cups of black ware	574
159 Aryballos	373	205 Group of vases of inscribed black ware	577
160 Aryballos	373	206 Cup of black glazed Castor ware	578
161 Epichysis	373	207 Group of British vases. The one in the centre is that of Bronwen	587
162 Late Aryballos or Lekythos .	373	208 Anglo-Saxon Urn from Norfolk	593
163 Kotyliskos	375	209 Group of German hut-shaped vases	595
164 Kyathos	376		
165 Kyathos	376		
166 Kantharos	380		
167 Karchesion	380		
168 Early kylix	381		
169 Later kylix	381		
170 Late kylix	381		
171 Early kylix with black figures .	382		
172 Jar of enamelled ware, Vulci .	433		
173 Lekythos, Triumph of Indian Bacchus	438		

From Mr. Dennis's well-known work 'The Cities and Cemeteries of Etruria,' from which are also taken No. 111, and No. 155. A few cuts are also from Sir G. Wilkinson's 'Manners and Customs of the Ancient Egyptians,' and Mr. Layard's 'Nineveh and its Babylon.'



INTRODUCTION.

To trace the history of the art of working in clay, from its rise amongst the oldest nations of antiquity till the period of the decline of the Roman empire, is the object of the present work. The subject resolves itself into two great divisions, which have engaged the attention of two distinct classes of inquirers; namely, the technical or scientific part, comprising all the details of material, manipulation, and processes; and, secondly, the historical portion, which embraces not only the history of the art itself, and the application of ancient literature to its elucidation, but also an account of the light thrown by monuments in clay on the history of mankind. The inquiry, therefore, is neither deficient in dignity, nor limited to trifling investigations, nor rewarded with insignificant results. A knowledge of the origin and progress of any branch of art must always be of immense importance to its future development and improvement; and this is particularly true of the art of working in clay, both from its universal diffusion, and from the indestructible nature of its products.

It is impossible to determine when the manufacture was invented. Clay is a material so generally diffused, and its plastic nature so easily discovered, that the art of working it does not exceed the intelligence of the rudest savage. The baking of it, so as to produce an indestructible tenacity, must have been a great stride in the art, and was probably discovered by accident rather than by design. In few countries is the condition of the atmosphere such that objects of sun-dried clay can survive a single winter; and, however applicable to the purposes of architecture, such a material was unavailable for vessels destined to hold liquids. Egypt, Assyria, and Babylonia, the triple cradle of the human race, have alone transmitted to posterity the sun-dried products which represent the first efforts of the art.

From the necessity for symmetrical buildings arose the invention of the brick, which must have superseded the rude plastering of the hut with clay, to protect it against the sun or storm. In the history of the Semitic nations, of the Babylonians, and of the Phœnicians, the brick is classed amongst the earlier inventions of the art, and has descended, with various modifications, from the building of the Tower of Babel to the present day. It is essential that bricks should be symmetrical, and their form is generally rectangular. From their geometrical shape, they have preserved the canon of ancient measure ; while the various inscriptions with which they have been stamped have elevated them to the dignity of historical monuments. Thus the bricks of Egypt not only afford testimony to the truth of Scripture by their composition of straw and clay, but also, by the hieroglyphs impressed upon them, transmit the names of a series of kings, and testify the existence of edifices, all knowledge of which, except for these relics, would have utterly perished. Those of Assyria and Babylon, in addition to the same information, have, by their cuneiform inscriptions, which mention the locality of the edifices for which they were made, afforded the means of tracing the sites of ancient Mesopotamia and Assyria with an accuracy unattainable by any other means. When the brick was ornamented, as in Assyria, with glazed representations, this apparently insignificant, but imperishable object, elevated to the rank of a work of art, has confirmed the descriptions of the walls of Babylon, which critical scepticism had denounced as fabulous. The Roman bricks have also borne their testimony to history. A large number of them present a series of the names of consuls of imperial Rome ; while others show that the proud nobility of the eternal city partly derived their revenues from the kilns of their Campanian and Sabine farms.

From the next step in the progress of the manufacture, namely, that of modelling in clay the forms of the physical world, arose the plastic art ; to which the symbolical pantheism of the old world gave an extension almost universal. Delicate as is the touch of the finger, which the clay seems to obey, and even by its servility to comprehend the intention of the potter's mind, yet certain forms and ornaments which require a finer point than the nail, caused the use of pieces of horn, wood and metal, and thus gave rise to the invention of tools. But modelling in clay was soon completely superseded by sculpture in stone and metal,

and at length only answered two subordinate ends; that of enabling the sculptor to elaborate his first conceptions in a material which could be modified at will; and that of producing in a small form, and in a rapid and cheap manner, for popular use, copies of the masterpieces of ancient art. The invention of the mould carried this last application to perfection, and the terra-cottas of antiquity were as numerous and as cheap as the plaster casts now sold by itinerants.

The materials used for writing on have varied in different ages and nations. Among the Egyptians slices of limestone, leather, linen, and papyrus, especially the last, were universally employed. The Greeks used bronze and stone for public monuments, wax for memorandums, and papyrus for the ordinary transactions of life. The kings of Pergamus adopted parchment, and the other nations of the ancient world chiefly depended on a supply of the paper of Egypt. But the Assyrians and Babylonians employed for their public archives, their astronomical computations, their religious dedications, their historical annals, and even for title-deeds and bills of exchange, tablets, cylinders, and hexagonal prisms of terra-cotta. Some of these cylinders, still extant, contain the history of the Assyrian monarch, Tiglath-Pileser Assurbanipal, and the campaign of Sennacherib against the kingdom of Judah; and others, exhumed from the Birs Nimrud, give a detailed account of the dedication of the great temple by Nebuchadnezzar to the seven planets. To this indestructible material, and to the happy idea of employing it in this manner, the present age is indebted for a detailed history of the Assyrian monarchy; whilst the decades of Livy, the plays of Menander and the lays of Anacreon, confided to a more perishable material, have either wholly or partly disappeared amidst the wreck of empires.

The application of clay to the making of vases probably soon caused the invention of the potter's-wheel, before which period only vessels fashioned by the hand, and of rude unsymmetrical shape, could have been made. But the application of a circular table or lathe, laid horizontally and revolving on a central pivot, on which the clay was placed, and to which it adhered, was in its day a truly wonderful advance in the art. As the wheel spun round, all combinations of oval, spherical, and cylindrical forms could be produced, and the vases became not only symmetrical in their proportions, but true in their capacity. The invention of the wheel has been ascribed to all the great

nations of antiquity. It is represented in full activity in the Egyptian sculptures; it is mentioned in the Scriptures, and was certainly in use at an early period in Assyria. The Greeks and Romans have attributed it to a Scythian philosopher, and to the States of Athens, Corinth, and Sicily, the three great rivals in the ceramic art. The very oldest vases of Greece, some of which are supposed to have been made in the heroic ages, bear marks of having been turned upon the wheel. Indeed, it is not possible to find any Greek vases except those made by the wheel or by moulds; which latter process was applied only at a late period to their production.

Although none of the very ancient kilns have survived the destructive influence of time, yet among all the great nations baked earthenware is of the highest antiquity. In Egypt, in the tombs of the first dynasties, vases and other remains of baked earthenware are abundantly found; and in Assyria and Babylon, the oldest bricks and tablets have passed through the furnace. One of the poems of the Homeric age, addressed to the Samian potters, details in heroic bombast the baking of earthenware. The oldest remains of Hellenic pottery, whether in Asia Minor, as at Sipylus, in the Isles as at Thera, or in the Peloponnese, as at Mycenæ, owe their preservation to their having been subjected to the action of fire. To this process, as to the consummation of the art, the other processes of preparing, levigating, kneading, drying, and moulding the clay, must have been necessary preliminaries.

The desire of rendering terra-cotta less porous, and of producing vases capable of retaining liquids, gave rise to the covering of it with a vitreous enamel or glaze. The invention of glass has been hitherto generally attributed to the Phœnicians: but opaque glasses or enamels, as old as the Eighteenth dynasty, and enamelled objects as early as the Fourth, have been found in Egypt. The employment of copper to produce a brilliant blue-coloured enamel was very early both in Babylonia and Assyria, but the use of tin for a white enamel, as recently discovered in the enamelled bricks and vases of Babylonia and Assyria, anticipated by many centuries the rediscovery of that process in Europe in the fifteenth century, and shows the early application of metallic oxides. This invention apparently remained for many centuries a secret among the Eastern nations only, enamelled terra-cotta and glass forming articles of commercial export from Egypt and Phœnicia to every part of the

Mediterranean. Among the Egyptians and Assyrians enamelling was used more frequently than glazing, and their works are consequently a kind of fayence consisting of a loose frit or body, to which an enamel adheres after only a slight fusion. After the fall of the Roman Empire, the art of enamelling terra-cotta disappeared amongst the Arab and Moorish races, who had retained a traditionary knowledge of the process. The application of a transparent vitreous coating, or glaze, over the entire surface, like the varnish of a picture, is also referable to a high antiquity, and was universally adopted either to enhance the beauty of single colours, or to promote the combination of many. Innumerable fragments and remains of glazed vases, fabricated by the Greeks and Romans, not only prove the early use of glazing, but also exhibit in the present day many of the noblest efforts of the potter's art.

In the application of form in art, the Greeks have excelled all nations, either past or present. The beauty and simplicity of the shapes of their vases have caused them to be taken as models for various kinds of earthenware; but as every civilised people has received from other sources forms sanctioned by time, and as many of the Greek forms cannot be adapted to the requirements of modern use, they have not been servilely imitated. Yet, to every eye familiar with works of art of the higher order, the cleverest imitations of nature, and the most elegant conceits of floral ornaments, whether exhibited in the efforts of Oriental or European potters, appear coarse and vulgar when contrasted with the chaste simplicity of the Greek forms.

By the application of painting to vases, the Greeks made them something more than mere articles of commercial value or daily use. They have become a reflection of the paintings of the Greek schools, and an inexhaustible source for illustrating the mythology, manners, customs, and literature of Greece. Unfortunately, very few are ornamented with historical subjects; yet history receives occasional illustration from them; and the representations of the burning of Croesus, the orgies of Anacreon, the wealth of Arcesilaus, the tributes of Darius, and the meeting of Alcæus and Sappho, lead us to hope that future discoveries may offer additional examples.

The Rhapsodists, the Cyclic poets, the great Tragedians, and the writers of Comedy, can be amply illustrated from these remains, which represent many scenes derived from their im-

mortal productions; and the obscurer traditions, preserved by the scholiasts and other compilers, receive unexpected elucidation from them. Even the Roman lamps and red ware, stamped with subjects in relief, present many remarkable representations of works of art, and many illustrations of customs and manners, and historical events; such as the golden candlesticks of the Jews borne in the triumph of Titus, the celebration of the sæcular games, and the amusements of the Circus and Amphitheatre.

PART I.

EGYPTIAN AND ORIENTAL POTTERY.

CHAPTER I.

Antiquity of the art—Unbaked bricks : material, size, fabric ; stamps and inscriptions—Figures and other objects in sun-dried clay—Baked clay ; red unglazed terra-cotta ; bricks ; sarcophagi ; sepulchral cones ; inscriptions ; sepulchral figures ; sepulchral vases—Vases for liquids, &c., pots, bottles, amphoræ—Mode of manufacture ; lamps ; architectural ornaments ; polished pottery ; red variety.

THE inquiry must commence with Egypt, since the earliest specimens of the art belong to that country, and are of a period when Central Asia offered no material proofs of civilisation. There is a gulf of several centuries between the Pyramids and the palaces of Nimroud, while all that can be traced of Babylon belongs to an age not more ancient.

The term Pottery is supposed to be derived from the French *poterie*, which comes from the Latin *poterium*, a cup or drinking-vessel—originally made of clay, whence it was extended to all kinds of earthenware.¹ In Egypt the art of pottery is attributed, like the other arts and sciences, to the invention of the gods ; an unequivocal proof that it was in use before the historical period. Thus Thoth, or Hermes, taught man speech and writing ; Neith, the use of the loom ; Athor, music and dancing ; Anubis, the craft of the embalmer ; Isis, husbandry ; Osiris, the method of making wine ; whilst Num, the directing spirit of the universe, and oldest of created beings, first exercised the potter's art, and moulded the human race on his wheel. He had previously made the heavens and the earth

¹ Plautus, Stich. v. 4, 11 ; Trin. iv. 3, 10.

the air, the hills and streams, whence sprung the terrestrial gods; and hung the sun and moon betwixt "the green sea and the azure vault," which Phtha, the artisan-god, had formed upon his lathe in the shape of an egg. Man was the last of his productions, whom he modelled out of the dark Nilotic clay, and into whose nostrils he breathed the breath of life.

There is evidence that the existence of earthen vessels in Egypt was at least coeval with the formation of a written language. Several hieroglyphs represent various kinds of vessels of red earthenware; and these signs date from the remote period of the Third and Fourth dynasties, whose epoch may be placed between B.C. 3000–2000. In sepulchres of the Fourth and subsequent dynasties earthenware vessels are represented as employed for the ordinary purposes of domestic life; as jugs for water and other liquids; jars for wine and milk; deep pans or bowls to serve up dressed viands; and conical vessels on stands, round which is twined the favourite or national flower, the lotus. And numerous small cups of burnt red clay have been found in the debris of the tombs of the Fourth, Fifth, and Sixth dynasties at Sakkarah. A series of monuments enables us to trace the development of the art from this period to that of the Roman empire; whilst the manner in which it was exercised is practically illustrated by abundant specimens of many kinds of pottery. Vast mounds, or *montes testacei*, which lie around the ruined cities and temples, mark at once their former magnificence and grandeur, and the extraordinary abundance of the produce of this art. Unfortunately neither these remains, nor the vases found in the tombs, have been examined and classed with that scientific accuracy which the subject deserves. The hieroglyphs are our principal guide, which give, within certain limits, the date of every inscribed specimen. These become the data for determining the age of vases, the paste of which is of similar composition, and the type and ornaments of the same kind.

The art of making bricks, which appears to have preceded that of vases, is so intimately connected with it, that it is necessary to give some account of the principal varieties of bricks. In general they are rectangular plinths, curved forms being very rarely found in Egypt. The greater portion of them is made of unbaked clay, mixed with various substances

to bind it together. They were called in hieroglyphs *teba*, the same word as a box or chest, probably derived from the small wooden box or mould from which they were turned out. In a climate like that of Egypt, where rains fall only four or five times, at most, during the year, such bricks sufficed to resist the weather, and retained their shape for centuries. Extensive ruins of edifices constructed of them are found in all parts of the country. The pyramids of Dashour, Illahoon, Howara, Aboo Roash, Drah Aboo Nagger;¹ the walls of Sais; the fortresses at Samneh, Contra Pselcis, Hieraconpolis, Abydos, and El Haybeh; those at the edifice called the Memnonium of Thebes; several private tombs, and the great wall which enclosed Egypt on the eastern side, extending a distance of 1500 stadia from Pelusium to Heliopolis, as well as the wall built by Sesostris across Egypt (now called the Gisir-el Agoos), and a chapel at Ekmin² or Chemmis, are constructed of them. The Fayoom and the Delta, which abounded with rich alluvial soil, and which are remote from the principal quarries, must have presented, at the most ancient period of the national history, the appearance of a vast brick-field. The mud brought down by the river was particularly adapted for bricks and pottery: when analysed, it has been found that about one-half is argillaceous earth, one-fourth carbonate of lime, while the residue consists of oxide of iron, carbonate of magnesia, and water. Close to the river's banks it is much mixed with sand, which it loses in proportion as it is carried by the water farther from them, so that at a certain distance it consists of pure argil, or clay, which, at the present day, forms excellent bricks, tobacco-pipes, terra-cotta, and stucco.³ Some of the earliest bricks were undoubtedly those made for the various brick pyramids, although it is not possible at present to determine the relative antiquity of all these edifices. Several, however, are tombs of monarchs of the Twelfth dynasty; and at the period of the Eighteenth, the sepulchres were tunnelled in the rocks. These bricks are all parallelopipeda, of Nile-mud or clay, of a dark loamy colour, held together by chopped straw, either of wheat or barley, or else by means of broken fragments of pottery. They were

¹ Vyse, Journal, i. 9, 91; iii. 56.

² Sir G. Wilkinson, in the Proceed. Roy. Soc. Lit. vol. iv. p. 94; 'Manners and Customs,' i. 105.

³ Malte Brun, iv. 26. The analysis

(Deser. de l'Égypte, folio, Paris, 1812, tom. ii. p. 406) gives the following results:—Alumina, 48; carb. lime, 18; carb. magn. 4; silica, 4; ox. of iron, 6; carbon, 9; water 11 = 100.

made by the usual process, and stamped out with a square box. All the bricks in the same pyramid are of the same size.



No. 1.—Brick stamped with the præ-nomen of Thothmes III.



No. 2.—Brick from the Pyramid of Illahoon.

Unburnt bricks were found in the joints near the foundation of the third pyramid of Gizeh, built by Mycerinus, of the Fourth Memphite dynasty, and others near the building, some of which were 20 inches long. Those in the pyramid at Aboo Roash had no straw. The bricks of the pyramid at Saqqara had only a little straw on the outside. The pyramid of Howara was built of bricks, measuring $17\frac{1}{2}$ inches long, $8\frac{3}{8}$ inches wide, $5\frac{1}{8}$ inches thick, and containing much straw. That at Illahoon was also made of bricks composed of straw and Nile-mud, $16\frac{5}{8}$ inches long, $8\frac{3}{4}$ inches wide, and $5\frac{1}{2}$ inches thick. The Northern pyramid of Dashour, which seems, from the fragment of the construction there found, to have been the sepulchre of a monarch of the Twelfth dynasty, was built of bricks, from $4\frac{1}{2}$ inches to $5\frac{1}{2}$ inches thick, 8 inches wide, and 16 inches long. Particular marks were found among them according to their quality, whether formed of alluvial soil only, or of sand mixed with alluvial soil in two different proportions; others were mixed with straw, and many curious organic and inorganic remains, which have been investigated under the microscope,¹ and made of a dark tenacious earth. This is, perhaps, the pyramid, the bricks of which were said in the

¹ Vyse, *Journal*, i. 193; iii. 9, 39, 62, 70, 81, 83.

legend to be formed of the mud deposited by the Nile in the Lake Moëris.¹ Those of the Southern pyramid at Dashour measured $15\frac{1}{4}$ inches long by $7\frac{3}{4}$ inches wide, and $5\frac{1}{2}$ inches thick, or $13\frac{1}{2}$ inches long by $6\frac{1}{2}$ inches wide, and $4\frac{1}{2}$ inches thick, and contained a great deal of straw. Most of them had been made of rubbish, containing broken red pottery and pieces of stone. The kinds were distinguished by various marks made with the finger on the brick before it was dry. In one instance this seems to have been effected by closing the fingers and dipping their points into the clay. Bricks of this class were made from the time of the Eighteenth and Nineteenth dynasties till about the tenth century before the Christian era. In general proportions the width was twice and the length three times the thickness.

I am enabled, through the kindness of Mr. Perring, the opener of the pyramids of Gizeh, to give some additional particulars. In sending me the tracings of fourteen bricks, found near the Memnonium at Thebes, he observes, that there are at that spot a number of brick arches from twelve to fourteen feet span, built of crude bricks in concentric rings, and well and scientifically formed. Five of these bricks bear the prænomén of Thothmes III., a monarch of the Eighteenth² dynasty, who reigned about B.C. 1440; two are $5\frac{1}{2}$ inches, and three 5 inches thick. It is probable that they were made about one cubit long, which measures 1·713 English feet.

In the time of the Eighteenth dynasty bricks were impressed with a stamp on which certain hieroglyphs were cut in intaglio, so as to present them in relief on the surface of the brick. One of these stamps, of an oval shape, bearing the name and title of Amenophis III.;³ another, like a cartouche surmounted by feathers, but with an illegible inscription,⁴ and a square one, for bricks for the granaries of the temple of Phtha,⁵ are in the national collection. The earlier, or oval, impressions are about 4 inches long by 2 inches wide; but the square inscriptions are $6\frac{1}{4}$ inches long by $2\frac{1}{4}$ inches wide. The object of this stamping was to mark the destination of the bricks. The stamps are not, as some have supposed, any proof

¹ Professor Unger in the 'Athenæum,' 684-5.
1866, pp. 119-120.

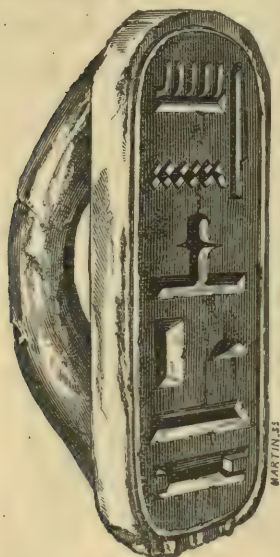
² Lepsius, 'Einleitung,' s. 29, found bricks here of Rameses II. 'Revue Archéologique,' 8vo, Paris, 1844, pp.

³ Egyptian Room, No. 5993; Wilkinson, 'Manners and Customs,' ii. 97.

⁴ Egyptian Room, No. 5994.

⁵ Ibid., No. 5995.

of an ancient Stamp Act. Two of them, indeed, bear the name of a deceased high-priest of Amen Ra, the Theban Jupiter; but this only shows that they were destined for his tomb, and does not imply that the stamp was used for fiscal purposes. Other bricks from the vicinity of Thebes are impressed with the prænomens and names of the monarchs, Thothmes I.¹ and II.² and III.,³ Amenophis II.,⁴ Thothmes IV.,⁵ and Amenophis III.,⁶ of the Eighteenth dynasty; of Rameses II.,⁷ of the Nineteenth; of the high-priests of Amen Ra, named Ptah-meri,⁸ Parennefer, and Ruma;⁹ and of Paher, a nomarch, governor of the country. This last functionary was the son of a high-priest of Amen Ra, named Nebenneteru, surnamed Tenruka.¹⁰ Phtha Meri is called the blessed of Phtha-Socharis-Osiris, the tutelary god of Memphis. Other bricks bear the name of Khonsu, or Chons, scribe



No. 3.—Brick stamp bearing the prænomen of Amenophis III.

of the royal treasury.¹¹ Those which bear the names of kings appear to have been destined for the public works; while the others, with the names of simple functionaries, were apparently used for private houses or tombs. Some bricks of a very interesting¹² kind were also found at Medinat El Giahel, between Luxor and Abadieh, on the right bank of the Nile, a few miles below Girgeh, among the remains of the old Egyptian city of Tanis or Zoan. They were of the usual dimensions, and made of sand and stone, mixed with straw and clay, and stamped with the name of Hesiemkheb, the last ruler of the Twenty-first or Tanite dynasty, chief governor of the city of Tan, or Tanis,

¹ Egyptian Room, No. 6009.

² Ibid., No. 6010; Prisse, Mon. Ég., Pl. 23, No. 15, from the Necropolis of Thebes.

³ Ibid., No. 6011-13, Prisse, Mon. Ég., Pl. 23, Nos. 10-13, from the Valley of the El Assasif; Vyse, Journ., i. 89.

⁴ Ibid., No., 6014.

⁵ Ibid., No. 6015; Prisse, loc. cit., No. 8.

⁶ Ibid., Nos. 6016-17.

⁷ Ibid., No. 6018-22; Prisse, loc. cit.,

No. 9; Vyse, Journ., i. 89; Lepsius, Denkm. Abth. iii.

⁸ Prisse, Mon. Ég., Pl. 23, No. 9.

⁹ Ibid., Mon. Ég., Pl. 23, No. 1.

¹⁰ Egyptian Collection, British Mus., No. 6023-24; Prisse, Mon. Ég., Pl. 23, No. 3; Vyse, Journ., i. 89.

¹¹ Perring, MS. Journal; for other bricks see Lepsius Denkm., iii. Bl. 4, 25 bis, 26, 39, 62, 69, 78.

¹² Rosellini, Mon. Civ., t. ii. tav. ann. p. 174, No. 4; Prisse, Mon. Ég., Pl. 23.

and son of the monarch Pasmem, the priest of Amen Ra. This prince took the prænomen or first royal title of Ramenkheper, or the "Sun-establisher of Creation," the same as that of Thothmes III., which helps to remove some difficulties about the antiquity of certain remains. It is thus that the archæologist avails himself of the fragments of the past to reconstruct its history; and objects, apparently insignificant, have often solved some of the most important enigmas in the history of the human race. No brick appears to have been impressed before the Eighteenth dynasty, nor later than the Twenty-first. There are two inscribed with religious inscriptions in the museum of Leyden.¹

These bricks were called in the hieroglyphics *tebi*, a word which the Coptic Lexicons still preserve as *toobi* or *toobe*, and which is in Egyptian Arabic *tubi*.² They were laid in regular layers, and, occasionally, were formed into arches. A most interesting representation of the art of brick-making, of which the annexed cut is a copy, is depicted in the tomb of Rekmara, an officer of the court of Thothmes III. of the Eighteenth dynasty, about 1400 B.C.³

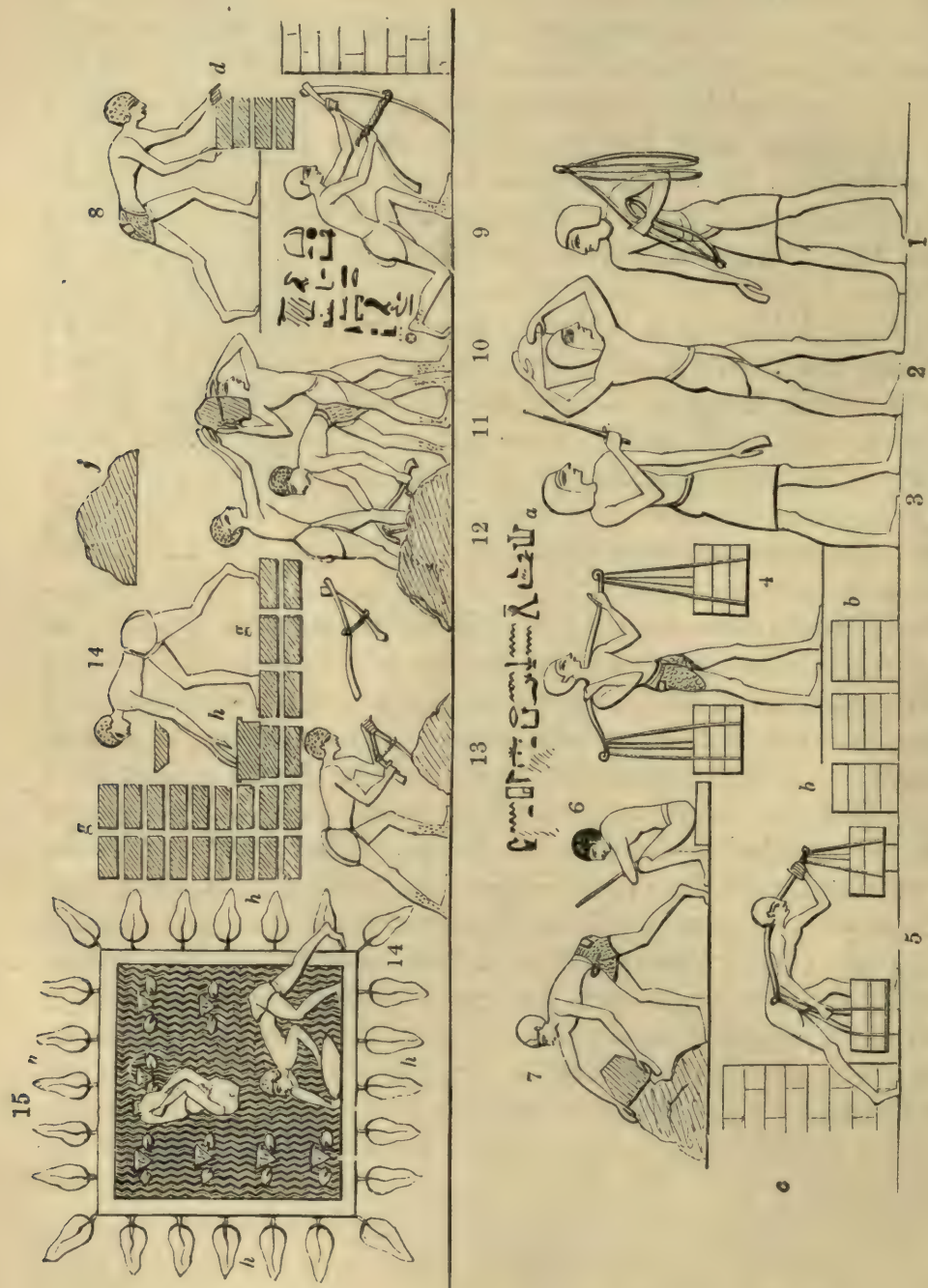
Asiatic captives are employed in the work under the superintendence of taskmasters; and the scene forcibly recalls to mind the condition of the Hebrews in the house of bondage. The process appears to have been nearly the same as at the present day; for, with the exception of the mill to grind the clay, little progress has been made in this primitive art, the use of machinery being found unprofitable. The picture may be explained as follows: Labourers are mixing with their hoes mud, clay, or alluvial soil, to a proper consistency (7, 9, 12, 13), the water being brought from a tank constructed for the purpose, and protected from too rapid evaporation by the lotus within it, and the trees planted around it. Other labourers are carrying the water thence in large jars to supply the brick-makers (14, 14^b). When sufficiently kneaded, the clay is transferred to pans (10, 7), and thrown down in a heap before the brick-maker (7 *j*), who stamps them out of a mould (8, 14), and

¹ Leemans, *Mon. Ég. Pt. ii. Pl. lxxxix.* 147, 148.

² Nestor l'Hôte, '*Lettres Écrites d'Égypte*,' 8vo, Paris, 1840, p. 30; Prisse, '*Revue Archéologique*,' 1844, p. 721; *Mon. Ég.*, Pl. 23, Nos. 4, 5, 6, 7, 11.

³ *Mon. Civ.*, ii. 251. Wilkinson, '*Manners and Customs*,' ii. 99; Rosellini, *Mon. Civ.*, tav. xlix., for the other scenes in the tomb see Wilkinson, *ibid.*; Hoskins, '*Ethiopia*,' Tomb at Thebes.

then lays them in single rows to dry in the sun. When ready for drying or for the furnace, they were carried, like modern pails, suspended on poles. Six of them appear to have been a



No. 4.—Brick-making. From Tomb at Thebes.

man's load (4 9). The occupation was not, apparently, much to the taste of the employed, for the stick seems to have been liberally used (3, 6). The inscriptions on the picture record

that they are bricks made by royal captives, or slaves, to build the temple of Amen Ra at Thebes. Although the art of brick-making was ignoble, traces of its ancient importance appear in the ceremony of Tahraka, B.C. 715–658, the Ethiopian ruler



No. 5.—Brick Arch. *Thebes.*

being represented at Medinat Haboo employed on his knees in this occupation. This may be compared with the symbolical ploughing of the Emperor of China, and the laying of the first stone of a foundation by an European prince.¹

Crude clay was, however, better adapted to the purposes of the modeller than those of the potter. Few objects, indeed, of this material have been preserved, even in a climate so serene as that of Egypt; and those which have come down to us are either votive offerings, or decorations of the interior of tombs. In the collection in the British Museum are a few heads of rams,² figures of vultures,³ of the uræus serpent,⁴ and a scarabæus with a human head, and the name of Amenhept, or Amenophis, inscribed on the base in linear hieroglyphics.⁵ This specimen is probably as old as the Eighteenth dynasty. All these objects are unpainted; but the uræi have inscriptions on the breasts, traced in outline in white paint, and containing the name of Rennu, the goddess of the harvest, whom

¹ Champollion, 'Notice descriptive,' p. 322.

Mon. Ég., xxiv. 350.

² Egypt. Room, Nos. 1668–91; Leemans, Mon. Ég., Pl. xxiii. p. 305.

⁴ Ibid., Nos. 2002–3; Leemans, Mon. Ég., xxv. 500.

⁵ Ibid., No. 4376 a.

³ Ibid., Nos. 1990–1920; Leemans,

the serpent represented. There is also in the same collection a small cylindrical bottle¹ of unbaked clay, coloured blue and red, supposed to be one of the models which the undertakers, or the relatives of the deceased, deposited in the tomb, in place of a more precious vase which they retained. This has been turned on the potter's wheel. Similar objects are often found, made of terra-cotta or of solid pieces of wood. They are gaudily painted in imitation of opaque glass, which seems to have been an article of luxury.³ For the poorer classes small sepulchral figures, called *shabti* or *shab-shab*, were made of unbaked clay, representing the deceased wrapped up in bandages like a mummy, with a pick-axe in one hand, a hoe in the other, and a basket for transporting sand slung over the right shoulder.⁴ The minor details of these figures are traced out with a red or black outline, and the whole ground washed over in distemper with green paint, in imitation of Egyptian porcelain, or with white to represent calcareous stone. A fuller description of them will be given in the sequel.

The coarse, dull, unpolished earthenware must be considered as the next step in the development of the art. The material of this pottery has not been analysed; but it appears to be made of the ordinary Nilotic clay, deposited at the margin of the inundations, which is unctuous, plastic, and easily worked on the wheel or lathe. Its colour is red, running externally into purple when well baked; whilst the specimens less perfectly submitted to the action of fire are of a reddish-yellow colour. The purple hue is said to be owing to a natural or artificial protoxide of iron, easily removed by a damp linen rag when the piece is slightly baked. The vases made of this clay are very absorbent, but do not allow water to escape, even after it has stood in them eight-and-forty hours. They are, however, then covered with a saline efflorescence. The vases of this kind appear to be similar to the Egyptian hydrocerami.⁴

The first specimens of baked pottery which we have to consider are the Egyptian bricks. These are externally of a rose-red colour, but break with a deep black fracture at about $\frac{1}{8}$ of an inch from the surface. These bricks are smaller than those

¹ Egypt. Room, No. 4882.

² Rosellini, *Mon. Civ.*, ii. 316.

³ Egypt. Room, Nos. 9457-68-73-80.

⁴ Brongniart, '*Traité*,' i. 502.

made of sun-dried clay, and were chiefly used in places where the constructions came in contact with water. Rosellini found a wall of them fifteen feet thick at Luxor, which was older than the edifices of the Eighteenth dynasty.¹ In the British Museum² are two bricks of this class. The first, which is arched in a peculiar manner, has on the inner edge a line of hieroglyphics, but it is illegible.³ The other has on the narrow side or edge the name of Tetmes or Thothmes, a steward or housekeeper, for whose tomb it was made.⁴ It is not known from what part of Egypt these bricks came. The last is probably contemporary with the kings of the Eighteenth dynasty. A flat brick, 1 ft. square and $1\frac{1}{2}$ in. thick, stamped with the name of a functionary and his wife in hieroglyphs, within an oval, 37 times repeated, and not later than the Nineteenth dynasty, shows the use of baked bricks at that period.⁵ At Medinat El Giahel, or Tanis, baked bricks were found inscribed with the name of a deceased person called Thothmes. Many of the burnt bricks found in Egypt appear to be Roman.⁶ Some indeed have denied the use of baked bricks anterior to the Roman period, and their use was no doubt exceptional.

There are also in the same collection some portions of coffins or sarcophagi of the same material.⁷ The workmen of the Tourah quarries were buried in terra-cotta sarcophagi.⁸ The lower part of one of these sarcophagi, depicted in the work of Sir G. Wilkinson, exhibits the singular manner in which the upper and lower parts were fastened together. Another specimen, constituting the upper part of the cover, and which has an elaborate water-colour painting, representing the deceased attired in the collar or tippet, *usch*, often worn round the neck, was removed by Belzoni from the sepulchres of Sobah in the oasis of Ammon. A similar one, which came from the same locality, is described and figured by Brongniart, in his Catalogue of the Museum at Sèvres.⁹ These objects are comparatively recent, as the settlement there was not earlier than the Persian dominion in Egypt. Two other sarcophagi of this

¹ Mon. Civ., ii. 250.

² Egypt. Room, No. 483.

³ Ibid., No. 2461.

⁴ Perring, MS. Journal; Priese, Mon. Ég., Pl. 28; Revue Archéologique, 8vo, Paris, 1844, p. 725.

⁵ Egypt. Room, No. 9730 g.

⁶ Vyse, Journ., i. 59, 202.

⁷ Egypt. Room, No. 6955.

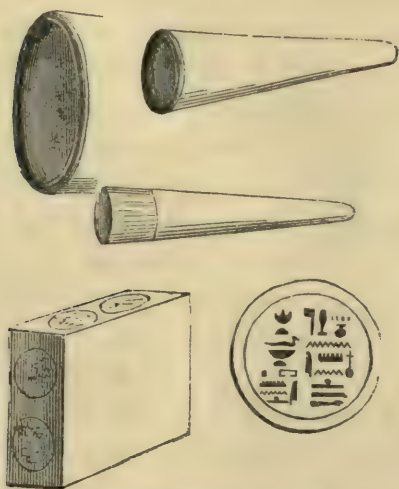
⁸ Vyse, Journ., iii. 91.

⁹ Mus. Cer., Pl. i. fig. 2.

material, in the national collection, exhibit such wretched modelling that they may be referred to the fourth century of our era. The use of terra-cotta sarcophagi was rare among the Egyptians, the rich availing themselves of hard stones, such as granite, breccia, basalt, and alabaster, as well as of sycamore, cedar, and sontal or acacia wood.

Certain objects, deposited with the dead, were always made of this red-brick earthenware. These were the sepulchral cones, which, as their name implies, were rude cones turned on the potter's wheel, and stamped on their bases with a hieroglyphical inscription in bas-relief, impressed from a mould.¹ Their inscribed end is often painted red. A brick has been found thus impressed.

These cones have been found placed over the doors of the tombs, or scattered on the floor amidst the débris. Although



No. 6.—Sepulchral Cones.

it is evident that they were part of the sepulchral furniture, their use proved a riddle to Egyptian archæologists. Their dimensions are from six inches to a foot in length, and about three inches in diameter at the base. From recent discoveries made at Warka in Babylonia, it will be seen that these cones were in reality bricks, which were introduced into walls, in such a manner as to form

patterns of ornamental brickwork, their inscribed bases being placed outwards. The inscriptions are always of funereal import, and the words, "the devoted to," or "blessed by Osiris," often precede the name of the dead. Some of the oldest cones, made for functionaries of state deceased during the Twelfth dynasty, have their inscriptions running round the base, like the legend of a coin. Others have a line of hieroglyphs stamped in an elliptical or square depression, like the brickmarks.² From the Eighteenth to the Twenty-sixth

¹ Wilkinson, 'Manners and Customs,' vol. v. p. 398.

² Egyptian Room, Nos. 9641-43.

dynasty, the inscriptions are disposed in horizontal or vertical lines.¹ None are known of a later age than the Twenty-sixth dynasty, which flourished just previously to the invasion of Egypt by the Persians. Representations of scenes are rarely found on them, and such as do occur are of sepulchral import: the deceased is seen seated by his wife,² or standing in adoration,³ or praying to the solar orb as it sails in its bark or *baris* through the ether,⁴ or worshipping the monarch of whose court he was an officer.⁵ The impressions were made with a wooden stamp when the clay was moist; several cones, as many as fourteen, having been found stamped with the same mould. Occasionally they have double impressions. The inscriptions offer many interesting particulars, on account of the numerous functionaries mentioned, and their relative degrees of precedence. In common with the other monuments of the country, they help to show the interior organization of this vast Empire.



No. 7.—Cone showing the inscription.

As an example of the inscriptions may be cited that on one of the cones of Merimes, which runs as follows:—

Amakhi cher Hesar suten sa en Kish Merimes makhru; that is, “Merimes, the prince of Ethiopia, devoted to Osiris, the justified.”⁶ We know from other sources, that this person was one of the king’s scribes or secretaries, who was invested with the viceroyalty of that country during the reign of Rameses II. Of the sacerdotal functionaries, who held the highest rank in the state, several cones have been preserved. These bear the names of Ramenkheper, nomarch or lord-lieutenant of a province, and high priest of Amen Ra,⁷ of Amenusha, also nomarch and priest of the temple of Amen Ra,⁸ of Petammenebkata, the second priest of Amen Ra,⁹ of Amenhept or Amenoplis, the fourth priest of the same god, on whose cones are placed the

¹ Prisse, Mon. Ég., Pl. 23; Egypt. Room, Nos. 9661, 9670.

² Egypt. Room, No. 9644.

³ Prisse, Mon. Ég., Pl. 28.

⁴ Ibid., E. R., Nos. 9732-35; Mus. Disney, Pt. ii. Pl. xcv. p. 229.

⁵ Ibid.

⁶ Egypt. Room, Nos. 9648-52; Champollion, Mus. Charles X., p. 164.

⁷ Egypt. Room, Nos. 9654-55.

⁸ Ibid., No. 9659.

⁹ Prisse, Mon. Ég., Pl. 27.

name of his wife, Neferhetep or Nephrophis,¹ of Mentuemha, a similar functionary, and his wife Shepenmut,² who had the appellation of king's relation; and of Mentuhemha, a priest of the same god.³ There are also cones with the names of priests of Osiris,⁴ one of which is inscribed with the name of Khem,⁵ and others with that of Mentu, who was priest of the god Khem.⁶ Some have inscriptions in honour of Sebekmes⁷ and Tenruka,⁸ priests of the Heaven, or of priests of the god Enpe.⁹ Besides priests of the gods, two high priests of Amenophis II. of the Eighteenth dynasty are mentioned on them. One of these, named Nishni, was also scribe, or clerk of the food of the temple of Amen, in Thebes.¹⁰ The other, Neferhebef, associated with his own name that of his wife Tauai,¹¹ who was also his sister. Of the scribes, ready writers, clerks, accountants, copyists, and royal secretaries of state, there are several cones. Amongst those of the caste of sacred scribes, and those not exercising any particular function are found the names of Paru¹² and Thothmes,¹³ Nefermen, scribe of the temple of Seti or the Typhonium,¹⁴ Bentehahar, sacred scribe of the books or registers;¹⁵ a sacred scribe of the god Enpe;¹⁶ Meri, chief scribe of the god Khem, who was also king's cousin and major-domo of the queen's palace;¹⁷ and Neferhept, chief scribe of Amen Ra.¹⁸ These belonged to the ecclesiastical division. Hardly inferior to them were the royal scribes. One of these was charged with the care of the domains of lower Egypt.¹⁹ Amenophis, another, kept the king's accounts.²⁰ Rameses, a third, was seal-bearer, privy councillor, "the king's eyes and ears," and high treasurer of the Ethiopian monarch, Taharka,

¹ Egypt. Room, Nos. 9663-67; Prisse, loc. cit.; Champollion, Mus. Charles X., p. 165.

² Prisse, l. c.; Brongniart, Mus. Cer., Pl. i. fig. 12, p. 22.

³ Champollion, Mus. Charles X., p. 166.

⁴ Egypt. Room, No. 9661.

⁵ Ibid., No. 9660.

⁶ Champollion, l. c.

⁷ Egypt. Room, Nos. 9645-47.

⁸ Ibid., Nos. 9657, 9658; Prisse, Mon. Eg., Pl. 27.

⁹ Champollion, l. c.

¹⁰ Prisse, l. c.

¹¹ Egypt. Room, Nos. 9671-91.

¹² Prisse, l. c.

¹³ Egypt. Room, Nos. 9718, 9719, 9658.

¹⁴ Prisse, l. c. No. 1.

¹⁵ Ibid., l. c.; Brongniart, Mus. Cer., Pl. i. 12; E. R., Nos. 9713-16.

¹⁶ Champollion, Mus. Charles X., p. 165.

¹⁷ Egypt. Room, No. 9715.

¹⁸ Ibid., No. 9722.

¹⁹ Champollion, Mus. Charles X., p. 165.

²⁰ Egypt. Room, No. 9707.

who reigned B.C. 715–688.¹ Nechtsebak,² another of these functionaries, was scribe of the royal troops. Two others, Ramenkheper³ and Ra,⁴ were scribes of the granaries of upper and lower Egypt. Amenemha⁵ was scribe of the account of the bread of upper and lower Egypt; and Senmut was scribe of the silver place, or a clerk in the treasury.⁶

The list may be closed with the titles of various functionaries, the chief of whom were the dukes, or nomarchs of the first rank, called in the hieroglyphs, *repa-ha*. Besides those of the same name already mentioned are two called Khem, one of whom was also a sphragistes, or sealer; the other was governor of Abu, the Ivory island, as Elephantine was called in the inscriptions.⁷ One cone shows that Hepu had charge of the alluvial⁸ country, and on another is mentioned a king's follower in all lands.⁹ Besides these are mentioned Abi¹⁰ and Pahar,¹¹ chamberlains of the queens of the Twenty-sixth or Saite dynasty; Amenemapt, a prefect of the palace;¹² Petamenapt, guardian of the king's hall.¹³ Parennefer, the incense-bearer of Amen Ra,¹⁴ and Ameneman, who had the charge of the balance, are, perhaps, of the class of priests.¹⁵ Senmut, a captain of soldiers, closes the list.¹⁶ Cones having the names of females only are rare.¹⁷ After the Twenty-sixth dynasty, or about the 6th century, B.C., they ceased to be used. Rectangular and pyramidal bricks of the same material, and stamped with the same impressions, have been also found.¹⁸ This long list might, without doubt, be augmented;¹⁹ and as the eye ranges over these tickets of the dead, we are forcibly reminded of the visiting cards of the living. The tenants of the sepulchres of the ancient No-Ammon or Diosopolis, and still older Noph or Memphis, seem to have left them behind, as if to make a call on posterity.

The *shabti*, or sepulchral figures, which were deposited with

¹ Prisse, l. c.

² Egypt. Room, No. 9706.

³ Ibid., No. 9709.

⁴ Ibid., No. 9717.

⁵ Ibid., No. 9639.

⁶ Ibid., No. 9730.

⁷ Ibid., No. 9660.

⁸ Prisse, l. c.

⁹ Egypt. Room, No. 9723.

¹⁰ Ibid., Nos. 9735–36.

¹¹ Ibid., No. 9710.

¹² Ibid., No. 9728.

¹³ Ibid., No. 9725.

¹⁴ Ibid., No. 9711.

¹⁵ Ibid., No. 9724.

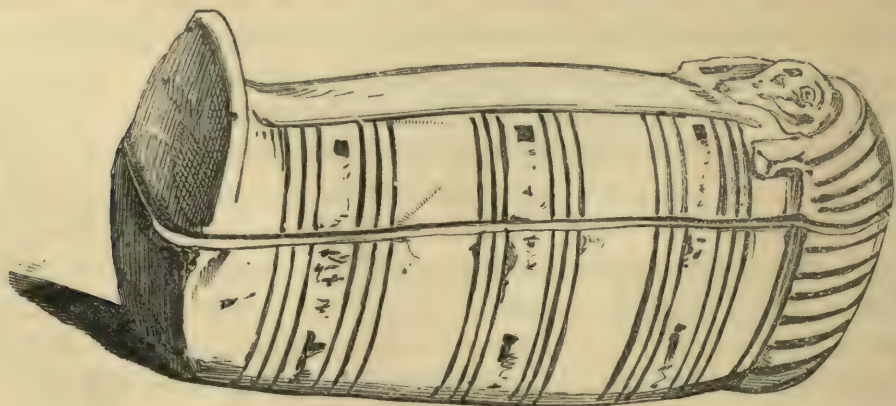
¹⁶ Ibid., Nos. 9729–31.

¹⁷ Ibid., Nos. 9692–9702.

¹⁸ Ibid., 9730, *f-i*.

¹⁹ Leemans, Cat. Rais. du Musée de Leide, 8vo, Leide, 1842, last page.

the dead, and formed part of the funeral relics, were also made of terra-cotta.¹ Like those of unbaked clay they are generally of a late period, probably of the age of the Roman dominion. In some instances they have been rudely modelled, and a line of hieroglyphs, expressing the name and titles of the deceased, scrawled upon them.² Others have been stamped in a mould and the formulæ with which they are covered impressed in hieroglyphs.³ In some instances the entire ground was coloured white or yellow, and the hieroglyphs and other decorations inserted in red, blue, and yellow. Even after this process, some specimens were varnished with the same substance which covers the fresco paintings of the coffins. All the figures are of persons of inferior condition, and were executed at a period when the arts had irrevocably sunk. They were deposited in little chests



No. 8.—Embalmer's Model Coffin. Egyptian Room, No. 9729.

made of wood, and painted in tempera, on which was inscribed a dedication to Osiris, or the 6th chapter of the ritual; and they were then placed by the coffins in the sepulchres. Besides these figures, little sarcophagi are occasionally found in the tombs, painted in exact imitation of the larger coffins, and are supposed to be the models which Herodotus states were shown by the undertakers to the relatives of the deceased.⁴ Sometimes they contain a little terra-cotta or wooden mummied figure, and are then complete models of the coffin. They were also part of the funeral decorations, but the reason of their employment is not obvious.

¹ Egypt. Room, Nos. 9437-9539.

² Ibid., Nos. 9438-70-82.

³ Ibid., No. 9503.

⁴ Ibid., No. 8513.

Another of the many uses of this pottery was for vases or jars to hold the entrails of the dead. In order to preserve the body effectually, it was necessary to remove the softer portions, such as the thoracic and abdominal viscera, and these were embalmed separately. In some instances they were returned into the stomach, with wax models of four deities, commonly called the four genii of the Ament or Hades. It was, however, usual in the embalmment of the wealthier classes to soak them carefully in the requisite preparations, tie them up in neat cylindrical packets, and deposit them in vases having the shape of the four genii. The bodies of these deities, which were usually represented as mummied, formed the bodies of the vases, and were cylindrical below and rounded above. The mouths of the jars were sometimes countersunk to receive the lower part of the covers which fitted into them like a

plug. The jar of the first genius, whose name was *Amset*, "the devourer of filth," held the stomach and large intestines,¹ and was formed at the top like a human head. This genius typified, or presided over, the southern quarter of the compass. He was the son of Osiris or of Phtha Soccharis Osiris, the pygmean god of Memphis. The second vase of the series was in the shape of the genius *Hapi*, the "concealed." Its cover was shaped like the head of a cynocephalus, and it held the smaller viscera. This genius presided over the North, and was also the son of Osiris. The third vase was that of the genius *Tuautmutf*, "the adorer of his mother." It had a cover in shape of the head of a jackal, and held the lungs and heart. This genius presided over the East, and was brother of the preceding. The last was that of the genius *Kebhsnuf*, the "refresher of his brethren." It had a cover shaped like the head of a sparrow-hawk, and held the liver and gall-bladder. This genius presided over the West,



No. 9.—Vase in shape of Tuautmutf.

¹ Pettigrew, on the Jersey Mummy, 'Archæologia,' xxvii. 262-273.

and was also brother of the preceding. Three vases of a set, in the British Museum, have all human-shaped heads, and are provided with handles at the sides of the bodies. Specimens of a very unusual kind are also to be found in the same collection,¹ having the whole body formed without a cover, in the shape of a dome above, and surmounted by a rudely modelled figure of a jackal, couchant upon a gateway, formed of a detached piece. The entrails were introduced by the rectangular orifice in the upper part. In some other instances the covers appear to have been secured by cords passing through them to the body of the vase. When secured, the vases were placed in a wooden box, which was laid on a sledge and carried to the sepulchre, where they were often taken out and placed two on each side of the coffin. It was only the poorer classes that used pottery for these purposes. The viscera of high officers of state were embalmed in jars of fine white limestone, and the still more valuable oriental alabasters or arragonite, obtained from the quarries of Tel El Amarna, or the ancient Alabastron.

The potter, however, chiefly exercised his skill in the production of vases for domestic use, the largest of which were several feet high, the smallest scarcely an inch. These, which are coloured red in the hieroglyphical inscriptions, to show that they were made of terra-cotta, were called *han*, or “vase”;² a word which also meant a measure of liquid capacity. Those of a jar shape held various kinds of liquids. Others, which contained the Nile water offered to the gods, were tall and slender, with a spout like that of a coffee-pot.³ Bread, roast meats, and waterfowl, were placed in deep dishes.⁴ Oils and drugs were kept in tall conical jars,⁵ carefully covered and tied down. Ointments, salves, and extracts, in small pots.⁶ Other cosmetics were held in a jug with a spout.⁷ Wine, honey, and other liquids were deposited in open-mouthed jars, out of which they could readily be drawn.⁸ Many vases of these forms are found made of bronze, alabaster and stone, but they were also often of pottery, either dull or glazed. These forms are found in the

¹ Egypt. Room, Nos. 9552–54–55.

² Champ. Dict., p. 241, No. 256; Gram., p. 227.

³ Bunsen's 'Egypt's Place,' vol. i. p. 532, Nos. 568–72; Champ. Dict., p. 425, Nos. 510–513.

⁴ Ibid., Nos. 576–86; cf. No. 141.

⁵ Ibid., p. 550, No. 138; Champ. Dict. p. 413, No. 489.

⁶ Bunsen's 'Egypt's Place,' vol. i. 140–143.

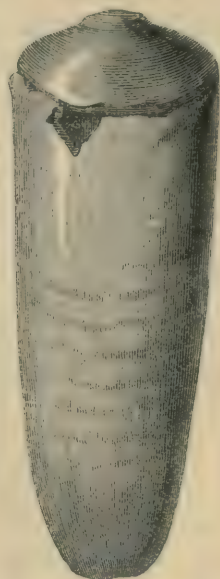
⁷ Ibid.; and Champ. Dict., pp. 424, 504.

⁸ Champ. Dict., pp. 424, 501–503.

hieroglyphs; but the sepulchres have yielded a very large number of vases, the majority of which, there is no doubt, were employed for the uses of daily life. These vases of red terra-cotta, unglazed, are in fact some of the very earliest examples of the potter's art, and many specimens have been found in the tombs of the old dynasties in the plains of Memphis, especially at Saqqara. They were made with the wheel, and many are of small size.¹

Of the coarse red brick pottery were also made the pots which held the embalmed and sacred ibis at Memphis. The bird was duly prepared, and then neatly wrapped up in linen bandages, in the shape of a large tongue or heart. In the plains of Saqqara and Memphis the ibis-mummies are found placed in conical pots, of the shape of an inverted sugar-loaf. Their material is generally the coarse brick pottery; sometimes, however, it is of glazed ware, and a few pots of stone have been found. Their walls are about the thickness of a tile. The body has been turned on the potter's wheel, and the exterior is ribbed with broad grooves, made with the potter's fingers. The cover is convex, like an inverted saucer, and is cemented to the body by a coating of lime and plaster. Thus protected, the ibis was deposited, enwrapped in linen, in one of the mummy pits, in which the pots were placed vertically, the pointed end being thrust into the ground, with the mouth upwards.² The pits are subterranean galleries, with niches 8 feet high and 10 feet wide, in which the pots were placed like jars in a cellar.³ At Thebes this bird, when mummied, was deposited in its envelopes alone; but at Hermopolis it was placed in oblong cases of wood or stone.⁴

The amphoræ⁵ or two-handled vases in the collections of the Museum are of the shape seen in the pictures of the tombs, and are of a pale sandy-coloured unpolished ware. The walls are



No. 10.—Ibis-mummy Pot.

¹ Lepsius, Denkm., Abth. ii. Bl.

² Pococke, 'Travels in the East,' vol. i. Pl. lxx. p. 233.

³ Denon, vol. ii. p. 40; Pl. xcix. p. xxxi.

⁴ Pettigrew, History of Mummies, p. 209; Passalacqua, Catalogue Raisonné, p. 347; one of these pots is figured, Pettigrew, Pl. xiii. fig. 5.

⁵ Egypt. Room, Nos. 4945-46.

thick, and their shape calls to mind those which are seen on the coins of Athens, and which are supposed to have been used as packages for exported products, particularly oil. On one of them is written, in coarse large hieroglyphs, the word *han*, or "tribute";¹ and on another is a hieratic inscription only half legible, in which can be distinguished the expression, "the Palace of Sethos I.,"² showing that these vessels contained some of the tribute deposited in the vaults of that edifice. In the grand triumphal procession to Thothmes III.,³ similar vases, containing incense, wine, and asphalt, are brought to the Great King by the Rutennu or Ludenu or *Ludin*, an Asiatic race, situated "north of the great sea." It appears from Herodotus,⁴ that in his days wine was exported from Syria to Egypt in such vases, which were afterwards filled with water, and sent up to the stations in the Arabian desert. It is highly probable that the amphoræ in the Museum were part of the tribute of some Asiatic people contemporary with the Nineteenth dynasty, and they consequently afford an insight into the art of other Oriental nations at the same epoch. The mode in which these vases were brought to the table has been already mentioned. Several vases of this shape are known in the different collections. To some the potter has given an extra elongation in the lower part, in order that they might be fixed into the floors.⁵ These amphoræ measure about 3 feet in height, and 1 foot in diameter. There is a handle of one of these amphoræ, found at Tel El Amarna, stamped in relief with the names of one of the heretic monarchs of the Eighteenth dynasty, which reigned in the fifteenth century B.C., probably the earliest instance of this practice which was almost universally adopted at a later time by the Greeks and Romans.⁶ There is an amphora of this class probably of a later date than those just alluded to, and made in Egypt, coming in fact from the vicinity of the ancient Antinoë.⁷ The neck of it is cylindrical, and the body decidedly conical; but the whole of the latter is covered with deep regular grooves, which run in parallel circles round the axis of the vase, and have been made either with the potter's fingers, or else with a broad tool laid at the side while the vase was revolving on the

¹ Egypt. Room, No. 4947.

² Ibid., No. 4946.

³ Wilkinson, *Mann. and Cust.*, vol. i. Pl. iv.; Hoskins, 'Travels in Ethiopia,' 4to, Lond. 1835.

⁴ Herod., iii. 9.

⁵ Rosellini, M. C., lvi. No. 122.

⁶ Egypt. Room, No. 4947 a.

⁷ *Descr. de l'Ég. Ant.*, vol. v. Pl. 84, No. 56; A., vol. v., Pl. 75-33; Brongniart, 'Traité,' cf. E. R., No. 5270.

lathe. This may have been done for ornament; but it is possible that the object of it was to allow of the vase being encased in linen or plaited palm-leaves, or even that the hand might hold it more securely. It probably contained a liquid. Some of the smaller amphoræ, which are of the same shape, and are only 9 inches high, appear to have held asphalt, barley,¹ and dates. These have often rounded bases, and the body more or less globular, while some are provided with a foot,² like the Greek amphoræ. Such vases were convenient for various domestic purposes, especially for carrying a small quantity of liquid. Their mouths were wide or narrow, according to the nature of the substance to be held; but unfortunately neither the hieroglyphics nor the inscriptions afford much information respecting the manner in which they were used. The offerings to the gods, of milk and wine, appear indeed to have been made in



No. 11.—Group of plain terra-cotta Vases. Egyptian Room, Nos. 5074, 5068, 5267, 5075.

little amphoræ, many of which come from Saqqara. Some of these vases represent those of another class, in which the body is long, but also terminates in a point, while the handles are very small. It would also seem that they should be classed with other little vases having four small handles³ round the neck or collar, which are about $\frac{1}{8}$ inch in diameter, so as to admit of their being slung on a small cord of palm-fibres, and thus transported from place to place. Probably the larger vases contained water,⁴ and the smaller ones⁵ may also have

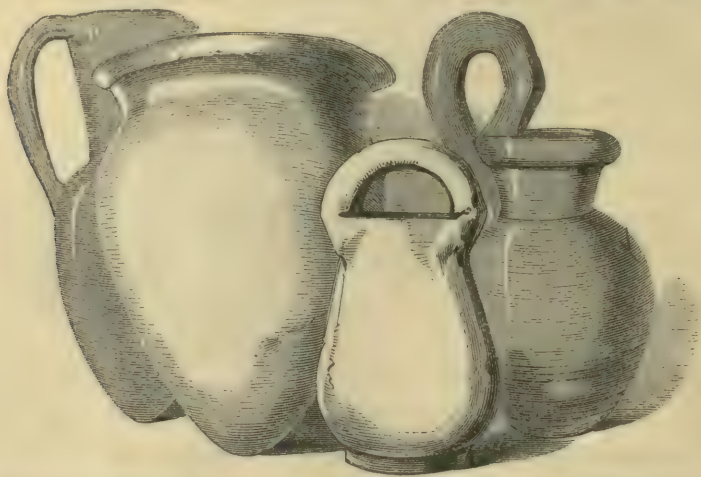
¹ Rosellini, M. C., liv.-lvi. 59-74, 75-9-120; E. R., 5101-4; Descr. de l'Ég. R., 75, 14, 15, 20, 22, 30.

² Rosellini, M. C., lv. 66-8, lvi. 113; E. R., 5099.

³ Descr. de l'Ég. Ant., vol. v. Pl. 73, fig. 12; found at Saqqara.

⁴ E. R., 5111-5268-67; Rosellini, M. C., lv. 85 Descr. de l'Ég., Pl. 75-34. ⁵ Rosellini, M. C., lv. 87, 88.

held enough to take a draught out of the cask, or else to keep it ready suspended and cooled. These are also generally of unpolished ware, but are often stained by the liquids which they have held. With them must be classed three-handled vases, resembling the Greek *hydriai*, or water-jugs, and, like them, probably employed as pitchers. Of the former vases the body is in the shape of an egg, or else of a compressed globe, while the mouth is in general wide, but occasionally narrow. Some variety is observable in the position of the handle, which either touches the lip and shoulder, or is placed under the lip, or entirely on the shoulder. It is generally placed in a vertical position on the vase, but in some instances obliquely or horizontally,¹ which appears to have been done only when the vase was intended to be carried about by the hand from table to table.



No. 12.—Group of Vases of unglazed terra-cotta. Egyptian Room, Nos. 5071, 5023, 5067, 5073.

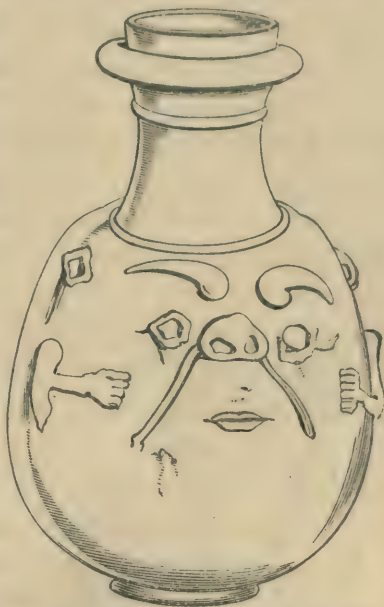
Next to the vases with several handles, may be classed those with one. These are undoubtedly jugs, and their shape, although by no means so elegant as the Greek, marks them as the unequivocal prototypes of their Hellenic successors. The jugs made of this unpolished clay are from about a foot to a few inches in height; their shapes are very different, but they exhibit the Egyptian type of the pointed base. The prevalent one is the jug with a tall neck and handle, probably used to hold milk or water;² another variety has a small handle in front, and a small orifice³ at the bottom, and was, perhaps, a water-

¹ Rosellini, M. C., lvi. 103, 107.

² Rosellini, M. C., lvi. 115.

³ E. R., 5089.

vase. At a later period the statue of Canopus had a fictile *hydria* or water-vase through which the water percolated, and Galen calls these *burdahs* or water-bottles *statika*.¹ These jugs appear in the hieroglyphs as the determinative of the names of several liquids which were kept or mixed in vases of this shape. Other jugs² have an oval body, with a broad handle, arched over the lip, but are of small dimensions, and must have been used for drugs and spices. Their mouths are wide. There are several jugs with tall necks, oval bodies, and flat circular bases, which have rudely modelled in front the features of the god Bes.³ These are water-bottles, and from their ornaments and shape are of a late age—probably Roman; they are the *Bessa* of the Greek and Roman writers,⁴ so called from the god's image affixed to them. Some of these jugs resemble the Greek. An elegant vase engraved in Rosellini's work⁵ is scarcely distinguishable from the elegant Greek shape called the *cenochœ*, or wine-bottle; and a small vase in the Museum,⁶ of a pale red ware, exactly resembles a *lecythus*, or oil cruse, from a sepulchre of ancient Greece or Italy. One of the most distinct forms is that apparently of the oil cruse.⁷ The body is of a compressed globular shape; the neck, remarkably small and short; the orifice, scarcely $\frac{1}{8}$ of an inch in diameter. Vases of this kind are generally of a dark colour, as if they had been stained by the contents which they have held. They correspond with the Greek *aryballoi*.⁸ Besides these jugs many of the tall



No. 13.—Bottle of unglazed ware, ornamented with grotesque head of Bes. Egyptian Room, No. 5696.

¹ Ruffinus, Hist. Eccl., lib. ii. c. 26; Suidas, *Ῥῥῖτα*; Hesychius, *Statika*; Galen de Simpl., i. c. 4; Philostorg. Exc. Hist. Eccl., i. c. 4; Aristotel. Meteor., 20; Johann. Cassan. de Inst. renunt., c. 16; Palladius, Hist. Lausiæ., xx.; Coteler. Mon., i. p. 36; Jablonski, Pauth., iii. c. 147.

² Rosellini, M. C., lvi. 114.

³ Rosellini, ibid. 96; Descr. de l'Ég. Ant., vol. v. Pl. 75-7. Several varieties of this shape are engraved, ibid. 12-1.

⁴ Athenæus, xi. 784.

⁵ M. C., lvi. 108; E. R., 5071-73.

⁶ M. C., lvi. 108; Descr., l. c. 1-37; E. R., 5074.

⁷ E. R., 5074-75.

⁸ E. R., 5076-79; Descr. de l'Ég. Ant., vol. v. Pl. 84-25.

vases with one handle were of the nature of cups, and were used as such by the poorer classes, or by the slaves of a family. They are distinguished from the jug by their wide mouths and small handles. Their bodies are cylindrical, and in some the lip has a spout, which makes them resemble jugs or basins. One has been found containing corn.¹ But it is evidently impossible to determine the manifold uses to which they may have been applied; for another, of nearly the same shape, found at the Pyramid of Abooser, contained white paint. The last class of vases with handles are little jugs with handles passing entirely over the body, thus giving them the appearance of little baskets. It is evident that these are *situlae*, or buckets, such as those of larger size, and made apparently of metal, seen in the hands of the statues of Isis. These vases are, however, so small, being only about two inches high, that it is impossible to conceive they were anything but children's toys.

The vases without handles are of very different proportions, as different, indeed, as the deep jar of several feet in length and the small cup. The larger of these, to which it will be necessary to allude first, are the casks. They are equivalent to the Greek *pithoi*. The Greek were too large to be made on the lathe, and were fashioned in a particular manner: but the Egyptian, which are of smaller diameter, show from the marks upon them that they were turned. Their form is also different, being elongated, convex above, bending inwards at the centre, and terminating in a point, which seems to have been thrust into the sand that covered the floors of the cellars. They are of a coarse, gritty, and not very compact texture; black in the inner surface, but externally of a pale red colour. Their use was, like that of the amphoræ, to preserve large quantities of viands. Ducks, salt-fish, meat, wine, and all the requisites of a well-stored pantry, were preserved in them. They are among the largest products of the fictile art. It is probable that they were in use in all ages, and that little improvement ever took place in their manufacture. One, however, in the collections of the Museum, which is covered with a demotic inscription, cannot date earlier than the Ptolemies, and is possibly as late as the Roman dominion. Smaller vases of this class, also destined to



No. 14.—Pithos,
on a stand.

¹ Descr. de l'Ég. Ant., vol. v. Pl. 84-16; E. R., 5030, 5079.

preserve viands and other substances, are distinguished by having their bodies more or less elliptical and egg-shaped.¹ As the necks become longer they gradually² approach the shape of bottles,³ and of these there are several varieties, many being distinguished by the narrow aperture through which the liquid dropped or gurgled, and which procured for such vases, among the Romans, the name of *gutturnia*.⁴ Those with a short neck, however, were jars, and some few of these were decorated, like the bottles, with heads rudely modelled in bas-relief. Even the *gutturnia* have occasionally a female head modelled in bas-relief.⁵ Few of these vases exceed a foot in length, whilst many of them are not more than a few inches long. With these may be classed many small ones, of the nature of crucibles, which have little spouts to pour off the liquids they contain;⁶ small jars, in the shape of an inverted truncated cone, some with spouts, others with a compressed globular body,⁷ in which have been found dates and other eatables; cruses or bottles, with narrow necks and small orifices, similar to those with handles already described;⁸ and the *lecythoi* or unguent vases, with oval bodies more or less elongated, and small necks, like those found in the Roman sepulchres of England and the Continent, and formerly called lachrymatories.⁹ The last of this division are the wide open-mouthed pans or bowls, which were applied to a multitude of uses, especially to hold the fruit or viands served at table; they seldom occur larger than about one foot in diameter, and generally have a broad, flat, and moulded lip. They are of a pale yellow or red unglazed pottery.¹⁰ Similar vessels are represented in the tombs of a more conical shape, like the *calathoi* or basket-shaped vessels of the Greeks, and were used in the place of buckets.¹¹ The smaller vases of this class were plates or drinking-cups.¹²



No. 15. — Vase for holding oil, in unglazed terra-cotta. Egyptian Room, No. 5033.

¹ Ros. M. C., lv. 90-3, t. ii. p. 335.

² Ibid., liv. 89, 2 ft. 1 in. long; Descr., l. c. Pl. 86-50; Pl. 75-36.

³ Cf. Rosellini, M. C., lii. 16-19; liv. 104-121; Descr., l. c. Pl. 84-18.

⁴ Cf. Rosellini, M. C., lv. 90; lvi. 121; liv. 48; liii. 29; E. R., B. M., 5092-93.

⁵ Ibid., liii. 8.

⁶ Ibid., liii. 15; liv. 57.

⁷ Ibid., lvi. 125.

⁸ Ibid., lv. 62, 63; liv. 58.

⁹ Ibid., liv. 55.

¹⁰ E. R., 4976; cf. Rosellini, M. C., liv. 60.

¹¹ Ibid., 4977-79.

¹² Cf. Descr. de l'Ég. Ant., vol. v. Pl. 78, Nos. 26, 38, 39; Pl. 84-18; cf. Rosellini, M. C., liii. 25; E. R., 4981-98.

The use of pottery was very extensive among the Egyptians. Conical jars were employed to raise the water out of wells by a process like the modern *shadoof*.¹ The water-carrier used wide-mouthed jars slung at each end of a pole by a palm-fibre cord.² The poulterer deposited his plucked and salted geese in tall open-mouthed amphoræ, which were fixed upright by their pointed ends in the floor of his house, or in his cellar.³ The butcher and the cook disposed of their viands in the same manner.⁴ The weaver used terra-cotta vessels to hold his flax, and reeled it out of them.⁵ Figs were gathered into bottles.⁶ Wine was squeezed into a pan with low square handles, and deposited, as has been already remarked, in amphoræ, which were sealed with clay, and placed on a low four-legged stand, or on stone rings. The wine was poured into these amphoræ by means of large bowls, provided with a spout in front, the necks being carefully sealed.⁷ Some curious examples of the mode of fastening these amphoræ are given by Sir Gardner Wilkinson. They were surmounted with tall conical seals or burgs of clay stamped with hieroglyphs, and coloured white and red; one has the titles of a monarch of the Nineteenth dynasty.

A kind of tall cup or bowl of this substance was held by the worshipper to present his offering, or by the servant to assist her mistress.⁸ Various pots and pans—the celebrated flesh-pots of Egypt—were used by the cooks in the same manner as iron pots are employed at present.⁹ Cups of this material were used for drinking wine or to take it out of the amphora.¹⁰ The water-bottle placed under the table, and round which was twined the lotus flower, as well as the table itself, were made of it.¹¹ The jars held the colours of the varnisher, and the plasters of the plasterer;¹² the grains of corn before they were pounded in the mortar, and the flour after it was returned from thence;¹³ the embalmer's bitumen;¹⁴ and water for the use of the scribes.¹⁵ A kind of *krater*¹⁶ was used as a receptacle for the wine or water drawn from the amphoræ. Large jars were employed for water-

¹ Wilk., M. and C., s. 1, vol. ii. p. 4.

² Ibid., pp. 5, 99–137.

³ Ibid., p. 19; Rosellini, M. C., iv.

⁴ Ibid., p. 385.

⁵ Ibid., p. 60.

⁶ Ibid., p. 146.

⁷ Ibid., Pl. x. pp. 155–160; Pl. xx.

⁸ Ibid., p. 107.

⁹ Ibid., p. 388. ¹⁰ Ibid., p. 391.

¹¹ Ibid., pp. 393–9.

¹² Ibid., iii. p. 174, No. 364; p. 311, No. 385.

¹³ Ibid., iii. p. 181, No. 367.

¹⁴ Ibid., p. 183, No. 368.

¹⁵ Ibid., p. 315, No. 387.

¹⁶ Ibid., p. 341, No. 394.

ing cattle, for the labourer's hod,¹ the smelter's bucket and crucible, the jar of the cow-doctor, and the pail of the milk-man.²

• Although it has been denied that the Egyptians had a type of fabric distinct from that of other people, a practised eye will undoubtedly at once detect their vases by their simpler forms, by their want of high mechanical finish, by the prevalence of pointed bases, and by the extreme smallness of the neck and orifices. After the subjugation of Egypt by the Greeks and Romans, some of the Egyptian vases resemble, indeed, those of their foreign masters; but during the national independence the workmanship is totally distinct, being distinguished by the purity of its outline, and by the tendency to imitate the forms of fruits and flowers. The Egyptian potters had not, it is true, that highly refined sense of the beautiful which the Greeks possessed, but they were by no means entirely destitute of it. The high civilisation of Egypt, however, and the abundance of gems and of the precious metals, directed the national taste to working in metal rather than in clay; and with the exception of the Egyptian fayence or porcelain, the works in terra-cotta were for domestic use rather than for decorative purposes. The mode of transporting these vases has not varied for centuries, and at the time of the Romans rafts of them floated down the Nile as they do at the present day.³

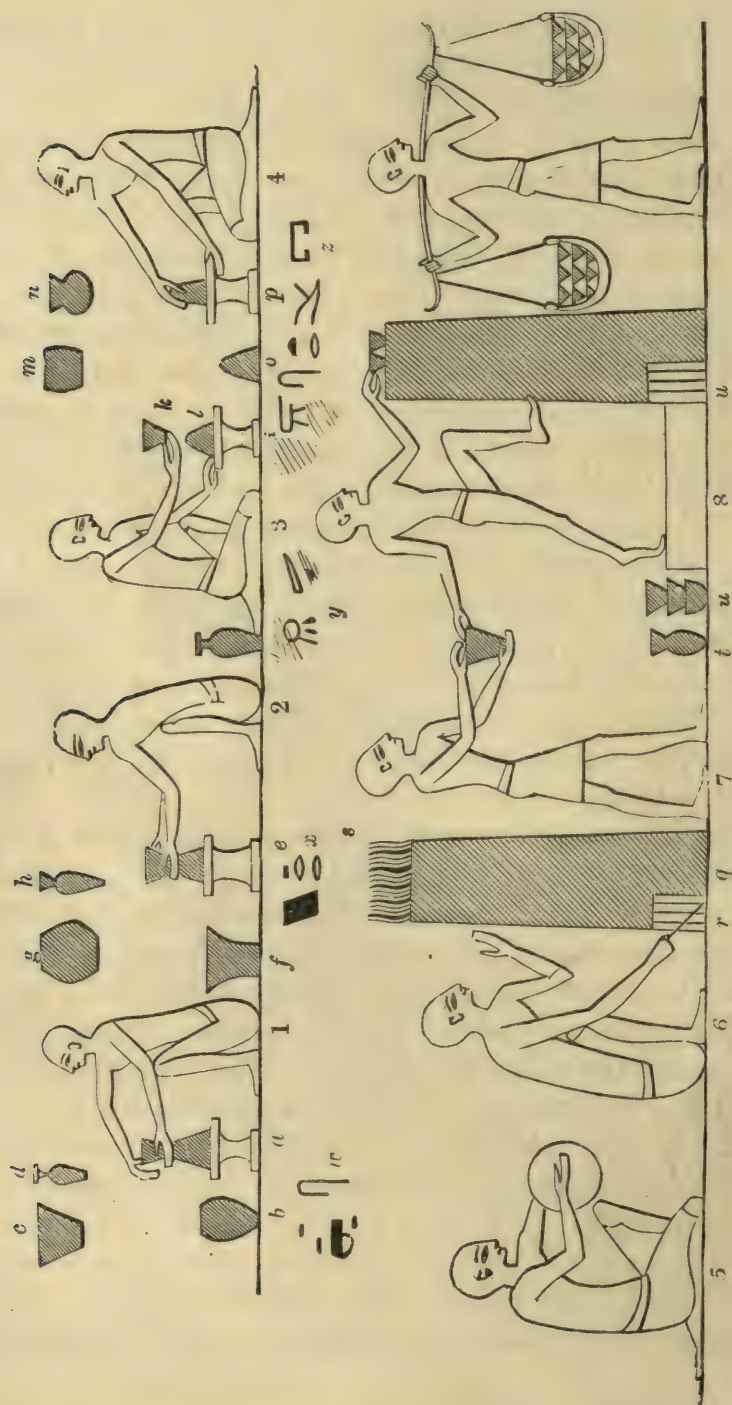
Fortunately, some scenes depicted at Beni Hassan represent potters at their work, and thus enable us to see by what simple means the craft was carried on. Various members of this fraternity were undoubtedly attached to the palace of the monarch, and to the houses of the nobility. In Egypt they were probably thus employed as early as the Fourth dynasty. They appear to have used only the simplest processes. After the clay had been dug up, it was prepared by an operation called *hi hat*, or "kneading" with the feet. A workman rolled out the paste or unbaked clay, which is coloured in the paintings of a deep grey, to prepare it as a lump to be laid on the wheel. Making it was called *spa* or *sapi*. Masses, of convenient size, were then taken up and placed on the wheel. This consisted of a flat circular, or hexagonal, table, placed on a stand, and appears to have been

¹ Rosellini, M. C., xlix.

² Ibid., M. C., l. 2 a. Wilk. M. and C., 2 c, xxvii. xxxi.

ser. 2, vol. i. or iv. p. 130, No. 441, ³ Juvenal, Sat. xv. 127, 128.

turned with the left hand, whilst the vase was shaped with the right. The potter either sat on the ground or on a low stool to



No. 16.—Pottery. From a Tomb at Beni-hassan.

turn the spindle. The chuck was formed by the lower part of the mass; indeed, it would seem as if the wheel marked 1, 2, 3,

which revolved on a pin, was turned occasionally from the chuck. Cups and other vessels were hollowed out with the thumb or finger, and the vase fashioned externally with the hands.

The mode of making the handles and other parts is not represented; but they were made separately, and then stuck on, as well as the ornaments, which were made by another class of workmen. The larger dishes and pans were made with the hand. The furnace, which had a blast, consisted of a tall, cylindrical chimney, 6, 8, in which the fire was probably placed half-way up, and a current of cold air admitted by a grating beneath, so as to drive the flames through the top of the chimney, which has been conjectured to have been almost two metres, or 6·56014 English feet high. When the vases were baked they were carried away in baskets, slung on a pole, and borne across a man's shoulder.¹

In general, such vases were adapted for culinary and other purposes; but for those which were used for entertainments, or which stood in the domestic apartments where they could be seen, some kind of decoration seems to have been required. The simplest decorations were annular bands, of a black or purple colour, running round the body or neck.² In some cases a wreath was painted round the neck;³ and certain jars and bottles have the representation of a collar pendent from the shoulder of the vase, painted in blue, black, and red.⁴ Others are coloured entirely with broad bands, of a faint purple and black colour. Occasionally the annular bands are united by hatched lines,⁵ and sometimes, but very rarely, a few leaves are painted on the vases.⁶ The most elaborate mode of colouring was to paint the whole vase with a ground, in distemper,—sometimes



No. 17.—Painted Vase of unglazed ware. Egypt. Room, No. 4887.

¹ Rosellini, M. C., i.; Brongniart, *Traité*, Pl. iii.; Wilkinson, *Man. and Cust.*, i. p. 164.

² Rosellini, M. C., liii. 19–26; liv. 51; lv. 67–8–72–86–7, &c.; li. 124.

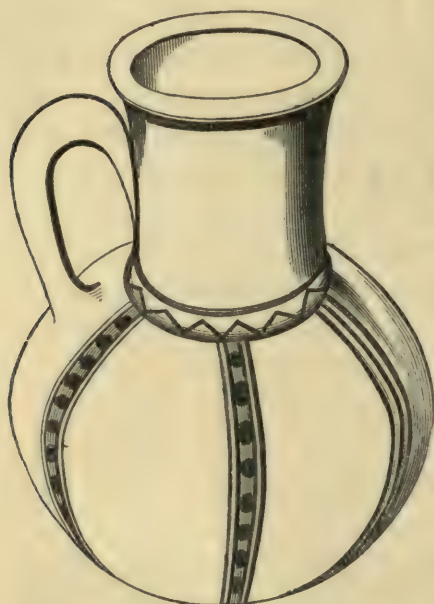
³ E. R., 4897, 4898.

⁴ Rosellini, M. C., liii. 16, 17, 18; lv. 62; Lepsius, *Denkm.*, ii. 153.

⁵ Rosellini, M. C., lvi. 117.

⁶ E. R., 4913, 4885.

blue, with festooned bands of narrow lines of white, red, and yellow colour—and then to cover it entirely with a resinous varnish, to which time has imparted an orange colour.¹ Thus



No. 18.—Painted Jug. Egyptian Room,
No. 4936.

prepared, they were humble imitations of the opaque glass vases—the Egyptian murrhine—and are considered to have been placed in the tombs instead of the real ones, which the relatives of the dead desired to retain. Others were coloured white and marbled with white and black lines, or else of a warm red colour, marbled with crimson or brown lines. These are also covered with the same resinous varnish. On some is painted a small tablet, containing an inscription with the names and titles of the deceased,² which is generally sepulchral in its tenor. Occasionally mere names of persons are found in these inscriptions; but sometimes the substances contained in the vases, or their destination, are mentioned. The highest efforts of the



No. 19.—Painted Vase. Egyptian Room,
No. 4910.

artist seldom exceeded a stiffly-drawn lotus or papyrus flower, or a fanciful ornament. The cylindrical vases with rounded bases, used to drink water, were decorated with painted collars or wreaths.³ A more elaborately-painted vase is given by Rosellini from the wall-painting of a tomb at Thebes. It is an amphora with a yellow ground, on which, in red and blue outline, are depicted calves disporting amidst shrubs and a bunch of pendent lotus flowers.⁴ It is a distant

¹ Rosellini, M. C., liv. 61. Cf. Leemans, Mon. Ég., lxii. 349; lxx. 404, 405.

² E. R., 4875; Minutoli, Reise, Taf. xxxi. fig. 8; Leemans, Mon. Ég., lix.

250, 251.

³ Rosellini, M. C., liii. 16–18; Leemans, Mon. Ég., lxiii. 367.

⁴ Ibid., lx.

approach to the vases of the style called Phœnician found in Greece. The colours were laid on after the vase was finished, in water-colour or tempera, and the vases were not returned to the furnace, like the Grecian, in order to vitrify them. Several dishes or bowls are ornamented inside with single figures, or processions of deities, drawn in white or black outline.¹ These scrawls are far inferior in drawing to the efforts even of archaic Greek art. It is evident that the potter's art held a very low position in Egypt, and that the occupation was pursued by servants or slaves.

It has been already mentioned that the colour of the paste varies from a fine red to a pale yellow, and that this diversity is said to depend on the baking, or on the quantity of iron present in the clay. The vases are exceedingly soft, easily scratched with the nail or cut with a knife. Their size varies from three or four feet to a few inches in height, and their shapes are too numerous to specify in detail. All these vases were taken out of the sepulchres in which they were placed as part of the furniture of the "eternal houses" of the dead.²

Of this fine terra-cotta the Egyptians made at a later period those votive figures called *sigillaria* by the Romans. They are the work of the modeller rather than of the potter, though some appeared to have been pressed out of models. They are generally hollow, open at the base, and with a hole in the back, commonly of the thickness of a finger, to admit of their being hung upon a wall. They were whitewashed with a coat of fine lime, upon which were painted gaudy colours in tempera, with a vehicle of eggs and vinegar.³ The Egyptian paste or clay is remarkably red, and sometimes so coarse as often to approach a red brick. Thus prepared, they were fit either for the votive gifts of the pious, the decorations of the tombs, or the toys of the child. In this respect, then, they resemble the modern plaster of Paris figures, which embellish our gardens and houses, the shrines of the Virgin, and the nurseries of children. Those found in Egypt are nearly similar to those discovered in Greece or Italy, except that they are of a coarser style, and more frequently modelled in the form of Hellenised Egyptian deities. Of these, Isis and Horus, or Harpocrates, are the

¹ Leemans, *Mon. Ég.*, Pl. li.-liii.

² Cf. Rosellini, *M. C.*, t. iii. p. 315;
Ab. d'Allatif, *Rél. de l'Égypte*, lib. i. c.

iv. p. 199; Passalacqua, *Cat. Rais.*

³ Taylor, 'Fresco and Encaustic
Painting,' 12mo, Lond. 1843, p. 5.

prevalent deities, though we occasionally find Serapis; other subjects are derived from Hellenic myths, and belong to that class of art.¹ These figures are often characterised by a prurient indecency, which would seem to have had a satirical, rather than a religious, motive. Besides these are figures which are, unequivocally, caprices of the artist, and exhibit a corrupt tone of public morals. Such examples are not exceptions, but rather the rule. The greater portion are of the period of the Roman domination; and some are so inferior in design and execution, that they may be as late as the appearance of the Gnostic and Marcian heresies. They chiefly came from Alexandria, Coptos, Memphis, Elephantine, and the Fayoum.

The lamps² of Egypt are generally of a coarse brown clay, imperfectly baked,³ of the usual shoe shape of the Roman lamps, with a place for a single wick, and a hole in the body of the lamp to pour in the oil. They seem to have been made by pressing the terra-cotta into a mould. Their black and burnt nozzles indicate their former use. They were mounted upon candelabra, placed in stands, suspended from the ceiling by chains, or else hung by a hook from the wall. None are earlier than the Roman Empire, and most of them were made after the introduction of Christianity into Egypt. It is very usual to find the upper part modelled in the shape of a toad. Some have eagles, palm branches, and other ornaments, but none are decorated with the curious mythological and other subjects found on the Roman lamps. Those of the Christian period, as late as the fourth and fifth century, have⁴ on their upper surface a border of crosses and other ornaments stamped in a low bas-relief; and round the upper edge are sometimes found inscriptions, such as, "Theology is the grace of God;" "Light of light;" "The holy Chrystina;" "Of the holy Cyriacus;" in language more orthodox than grammatical. Some of these Christian lamps are of a better ware than the earlier ones, being redder and brighter, and of a finer grain. But, as a general rule, even this branch of the art seems to have been in a very low condition in Egypt, and certainly

¹ *Descr. de l'Égypte Ant.*, vol. v. Pl. 72, No. 11; Pl. 86, Nos. 2, 6; Pococke, *Travels in the East*, fol., London, 1743, I. Pl. lxiv. p. 214; Leemans, *Mon. Ég.*, Pl. xxiv.-xxvii.

² E. R., 5183-5228.

³ *Descr. de l'Égypte Ant.*, vol. v. Pl. 73, 6. 76, 18, 19. 78, 15, 17. 86, 63. 89, 28; Leemans, *Mon. Ég.*, pl. lxxiii.

⁴ Private plate of Mr. Sams' Collection, title-page; E. R., 5207, 5208; Agincourt, *Sculpt. Ant.*, xxii. fig. xiv.

inferior to its state in Rome and the provinces of Greece and Asia Minor. There are none of a style of art resembling that of the age of Herodotus, and which could have been used in the grand illumination or feast of lamps which he mentions, and it is remarkable that no terra-cotta or other lamp prior to the Roman period is known.

A further improvement in the art consisted in polishing the vases, polished vases as forming another class. It is difficult to determine whether this polish was produced by a vitreous glaze so thin as almost to defy analysis, or by a mechanical process. Some derive their polish from mechanical means, and other vases of the fine red ware owe their lustre to a fine alkaline glaze, or to a varnish of an organic nature. Another mode of polishing consisted in covering the body of the vase with a coating of lime, which was then polished, and thus gave the vase a white or cream-coloured appearance.

The material of which the polished vases are made is finer than that of the vases previously described, and is sometimes as hard as sandstone. It is generally of a pale red colour; but in some instances it is brown, black, or of a vermilion colour throughout. As a general rule, these vases are more finely shaped and more carefully baked than those of the first class. Being also probably rarer, their smaller size and superior durability and portability have caused them to be preserved by archæologists and travellers.

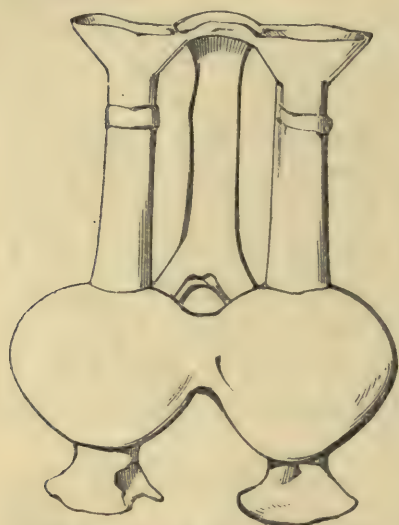
Different clays were applied to particular uses. The cruse, or ancient Egyptian lecythus, a vase adapted for holding a small quantity of liquid, probably oil to feed lamps, or medicaments of which only a small quantity was required, was of a brown or black paste. These vases seem to have been in use in Palestine, one having been found amidst the ruins of Tyre; and their clay and varnish¹ enable us to comprehend the nature of the Semitic potteries. Some are of a light red-coloured paste.² A peculiar variety of this vase are the double lecythi, the bodies of which are united by a band.³ All these vases have globular bodies, tall narrow necks, and small mouths. Other vases, as well as jugs or bottles, with oval bodies and narrow necks, are made of a black clay, and one specimen, with a compressed globular body, has a lustre indistinguishable from the lustrous

¹ Brongniart et Riocreux, *Mus. de Sèvres*, Pl. xiv. 8, pp. 60, 474.

² E. R., 4818, 4819.

³ E. R., 4825.

glazes of Nola and Vulci.¹ Among this polished ware, but of pale red clay, covered with a white cretaceous coat, are tall jugs or bottles with long necks, oval bodies, and pointed bases, like



No. 20.—Double Cruse of glazed ware.
Egyptian Room, No. 4824.

the lagena. From bottles such as these the stork might have devoured his feast in the presence of the disappointed fox or jackal of the fable.² Another kind of jug, some specimens of which still contain a fragrant and balsamic preparation, had a compressed body and wide-open mouth, in order to allow an easy flow of the viscous fluid which they contained.³ These vases sometimes have two handles, like amphoræ or diotæ.⁴ Smaller vessels of this shape are found united by a band to the circular double-handled aryballois, evidently for uses of the toilet; one hold-

ing the ointment, the other the perfume for the fair Zuleikas of Egypt. It is evident that these are imitations of the more valuable alabaster and porcelain vases. The aryballois, or vases with a compressed globular body and two small handles, are supposed to have been toilet vases.⁵ They are generally made of a pale red clay, but are often covered with a cretaceous coating. Perhaps the idea of these vases was taken from the pendent fruit of the pomegranate, a favourite emblem. Their necks are short in proportion to their bodies, and their handles reach from the shoulder to the lip, which is always turned with a ridge. The more elegant vases of this class were of the enamelled earthenware, but many were obliged to content themselves with polished terra-cotta.⁶ At a late period of the Roman Empire they are of a flat compressed shape in unpolished terra-cotta, with the figure of St. Menas holding a lion by the tail with both hands, modelled upon them, and have crosses⁷ at the sides. One lecythus in the Museum has no handles, and is of a black paste.⁸ There are a few vases of this style, with two or more

¹ E. R., 4812. This unique vase is probably Greek.

² Ibid., 4828-29.

³ Ibid., 4935-38.

⁴ Ibid., 4904.

⁶ Ibid., 4848-54.

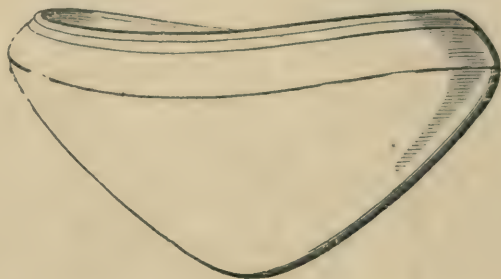
⁷ Ibid., 5230-34.

⁸ Ibid., 4804 b.

⁵ Ibid., 4845-57.

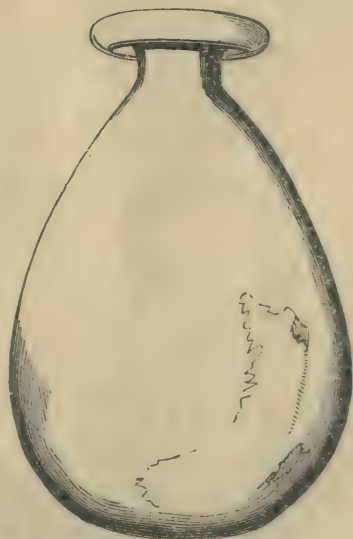
handles, resembling those of the unglazed ware, but of snatill proportions,¹ and a tall egg-shaped vase with two small handles at the side, the giant of its class, seems to have been designed to hold a large quantity of some substance. The ampullæ vases are common.² Their colour is either white, with a cretaceous coat, or else red, like the Roman ware.³

The red ware was essentially a polished ware, to judge from the majority of specimens of that description, which are very abundant. It generally consists of fine and small vases like other polished and glazed ware; and was doubtlessly used for culinary purposes. It was probably the oldest of all Egyptian pottery. Its grain is red through-



No. 21.—Bowl of red polished ware. Egyptian Room
No. 5120.

out, and the exterior surface is not heightened with coloured glaze, which gives it a deeper and warmer tone. The vases made of it were choicer specimens than those made of the first class of unglazed ware. M. Brongniart⁴ has published one in the shape of Isis suckling Horus. In the collection of the British Museum is an exquisitely modelled vase of this red ware, representing a female standing and playing on a guitar, *beni*,⁵ which she holds under her arm. Her eyebrows and the accessories of her dress are touched up in black paint. This elegant specimen cannot be much later than the Eighteenth or Nineteenth dynasty. The orifice consists of a short cylindrical neck, and the interior contains a viscous fluid. Another vase in the same collection has been supposed by Sir J. Gardner Wilkinson to have been adapted for placing on the thumb of a painter, or of a scribe,⁶ and to have



No. 22.—Jar-shaped Vase. Egyptian
Room, No. 5154.

¹ E. R., 4843.

² *Ibid.*, 4948-51.

³ *Ibid.*, 4839.

⁴ Brongniart, *Traité*, Pl. xxi. 2.

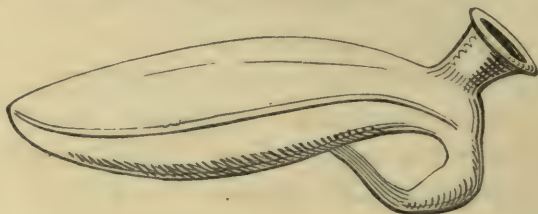
⁵ B. M., E. R., 5114.

⁶ E. R., 5117.

glazes intended for holding a little water with which to moisten his ink; on it is inscribed, "for An," the end of a sepulchral formula. A third is in the shape of the fish chætodon, and the fourth and last vase represents a lamb couchant, and is of the Roman period. Two stands or tables, trumpet-shaped,



No. 23.—Bottle of red polished terra-cotta, in form of a lady playing a guitar. Egyptian Room, No. 5114.



No. 24.—Gourd-shaped Vase. Egyptian Room, No. 5117.

measuring about three feet high, and hollow throughout, are in the British Museum.¹ Similar stands are occasionally



No. 25.—Vase of red terra-cotta, in shape of the fish Chætodon, or Latas. Egyptian Room, No. 1116.

represented in the hands of functionaries, with offerings on them, which they hold out to divinities. There are also bowls of this ware of the usual shape², and some with the lips bent inwards, as if to prevent liquids from overflowing. Others, of a flatter shape, have on them processions of deities and inscriptions traced in white or black outline,³ apparently to show that they were destined to sepulchral or religious uses. Some have been used to record memoranda. Besides these vases, there are cups, apparently for drinking, and others similar in shape to the elegant vases of arragonite, which still contain traces of the precious unguents which they held. There are also jugs of a very elongated shape, with a narrow neck, resembling the lagena,⁵ which are generally

¹ E. R., 5118-19.

² Ibid., 5120.

³ Ibid., 5130-41.

⁴ Brongniart, *Traité*, xxi. 4.

of the red polished ware, and rarely of any other, and still contain a viscous vegetable fluid, which has not yet been analysed,—perhaps the lees of wine. The bottles for water, which were placed under, and not upon the table, were also of the same ware. Their body is oval, with a tall and wide neck, and they were placed upon hollow cylindrical stands.¹ Some other vases of smaller dimensions, but which must have been also placed upon similar stands, probably held other liquids for the table.² Those which are provided with side handles seem to have been made for carrying or suspending. As a general rule, they are all of a more valuable kind of ware, and of more careful execution and finish than the yellow and pale vases, which have neither polish nor glaze. This ware is, however, after all, far inferior to the red pottery of the Romans, presenting neither the compactness, the bright glaze, nor the clean fracture. It is soft and tender, easily scratched with a knife, but undoubtedly possessing the required property of cooling the liquids which were poured into it.

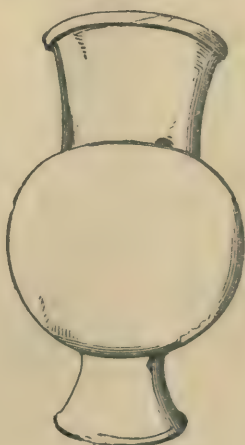


No. 26.—Wine Jug of polished red ware. Egyptian Room, No. 5173.

It is not certain whence the clay was procured of which it was made, and it was so easy to transport it down the Nile, that no conclusion can be drawn from



No. 27.—Fine glazed red ware. Egyptian Room, No. 5164.



No. 28.—Balsam Vase of red ware. Egyptian Room, No. 5167.

¹ E. R., 5173-76.

² Ibid., 5178.

local finding. Some, indeed, of these vases were found in the cemeteries of Thebes.

The vases made after the subjection of Egypt by Alexander form a separate class, distinguished by their colour, ornaments, and texture, but belonging to the class of polished or glazed vases. The texture of this ware is, in some specimens, very coarse, and mixed up with grains of white calcareous stone, or of grey argillaceous schist, while in other instances it is finer and more homogeneous. Its external colour is of a pale tone, either grey or rosy, or else of a brick red or of a deep grey. The inner clay is of a pale dull red colour, equally diffused, and in thick pieces; it is externally red, and black at the centre, the colours running into each other and indicating the action of the fire. The vases are painted with bands, spirals, animal forms, flowers, and architectural ornaments in red or black mineral colours,¹ which adhered in the baking to the body of the vase. These colours are not affected by the action of water, fire, or acids, although the ware itself,

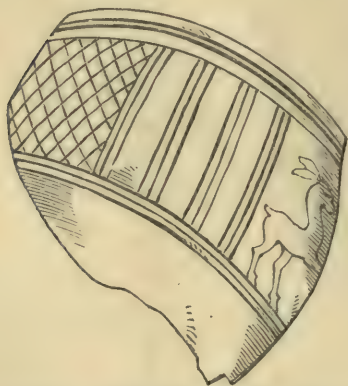
apparently from the cretaceous nature of its body, is more or less injured by all these agents. The vases of this class are

generally well made, but do not exhibit the great beauty of outline discernible in the vases of the pure Egyptian epoch. They are chiefly large jars,² or bowls for liquids or viands. Some are found of a peculiar shape having a globular body, cylindrical upright neck, and handle from the body to the neck;³ vases of the same form have, however, been discovered in the sepulchres of the Ramessid monarchs of the Twentieth dynasty,⁴ and have also been found

in Greek and Asiatic tombs: perhaps they were Phœnician.



No. 29.—Bottle in its stand, of polished red ware. Egypt. Room, No. 5718.



No. 30.—Fragment of a Græco-Egyptian Cup. Egyptian Room, No. 4863.

¹ Brongniart, *Traité*, p. 500; Mus. Cer., *tav. xiv.*, Nos. 14–19; E. R., 4863–65.

² *Ibid.*, *xiv.* No. 23.

³ E. R., 4855–58.

⁴ Rosellini, *M. C.*, *lix.*

Another vase referable to this class is a tall upright cylindrical jar, with a pointed base, having round the inside a ledge perforated with a row of small holes; it may have been destined to hold flowers. On the exterior it has paintings of the phoenix and flowers of the papyrus.¹ These vases principally come from Coptos, Elephantine, and the Fayoum.

It is owing to the circumstance of the Egyptians depositing these vases in their tombs, filled with various kinds of food and other substances for the future use of the deceased, that so many in a perfect state have been preserved. In them have been found corn, barley, lentils, the dates of the doum palm, the fruit of the mimusops, that of the balanites, or heglyg, eggs, and the clayey sediment of Nile water: as well as traces of articles of luxury, or medicaments, such as a thick viscous fluid, the lees of wine, fragrant solid balsamic and unctuous substances, asphalt, and paste composed of bitumen combined with some other material, a snuff-coloured powder, and chopped straw. The celebrated historical papyri of Rameses II. were said to have been found in vases, and the Greek ones of the Turin collection came from these fictile repositories in the tombs of the western bank at Thebes. In fact, vases answered, at that period, the purposes for which caskets or boxes are employed now. It would be an endless task to attempt to detail all their manifold uses, as they were the silent companions and humble ministers of all classes, from their cradles to their graves.

One of the most singular modes of employing this pale glazed ware of the Græco-Egyptian class, was for writing on it, for which, sometimes, the yellow ware was also used. In the tombs of the kings and other places, slices of calcareous stone have been found, on which have been sketched figures of deities or other subjects, resembling the working sketches of a painter, as well as inscriptions, chiefly in the hieratic character.² At the Roman period inscriptions were often written upon potsherds, or trapezoidal fragments of vases about two or three inches square. Many of these pieces have their inner sides turned in concentric bands, as if they had originally formed part of cylindrical vessels, or the necks of jars. The same custom prevailed among the Copts, and many of these fragments have Coptic inscriptions on them. The prophet Ezekiel³ speaks of drawing a city upon a tile, which shows that a similar custom obtained

¹ E. R., 5282. ² Ibid., 1-2-10; Young, Hieroglyphics, Pl. 53, foll. ³ Ez. iv. 1.

among the Jews; and the Chinese schoolboy still learns the difficult characters of his language by tracing them upon a similar object.¹ The Egyptian inscriptions have been written on them in the usual black ink with a thin writing-reed. Inscriptions in the hieratic or Egyptian writing-hand are not common; they are chiefly religious,² but lists, memoranda and other subjects are found on them. Those in the demotic or popular writing, which was used after the Persian rule till the close of the first century of our era, are probably receipts; but their contents have not yet been explained.³ The Greek inscriptions on those brought principally from the Roman stations of Syene and Pselcis, commencing with the reign of Vespasian and terminating with that of the Antonines, consist of short memoranda, receipts, and epistles. Those from Syene are acquittances by the tax-gatherers and publicans, or contractors of "the sacred gate of Syene" for payments of the tax paid⁴ for the poll or income tax which rose from 10 to 18 drachms under the increasing fiscal regulations of the Roman Empire.⁵ One more curious than the rest, is an acquittance from Antonius Malchæus, the port-admiral, to Harsiesis, a goose-feeder.⁶ Those from Pselcis are receipts of the soldiers to the commissary for their rations.⁷ Most of these were written by clerks, and, from the fact of their being found in duplicate, it is probable that they were used as tallies—one copy being kept in the public office, and the other given to the payer, which accounts for their discovery near the stations. One is a letter written about the time of the reign of Severus. In the chapter which treats of the pottery of Assyria and Babylon there will be occasion to advert to a similar practice.

The Coptic inscriptions are almost all religious, with some few exceptions consisting of memoranda or short letters; and probably belong to the age of Constantine. They are not dated either by indictions or by the Diocletian era.⁸

¹ Morri-on, *Chin. Gram.*, Preface.

² E. R., 5643, 5644.

³ E. R., 5677-5760; Young, l. c.

⁴ E. R., 5790-5849; Böckh, *Corp. Insc. Græc.*, No. 4863 b-4891; Minutoli, *Reise*, xxxii. 17; Young, *Hieroglyphics*, Pl. 53, 54, 55; Rhangabe, *Ant. Hell.*,

4to, Athens, 1842, p. 66.

⁵ *Rev. Archéol.*, 1869, p. 226.

⁶ E. R., 5790; Böckh, l. c. 4864.

⁷ Niebuhr in Gau's *Nub. Tab.* viii. ix. pp. 18-20; Böckh, *Corp. Inscr.*, No. 5109, p. 458.

⁸ E. R., 5863-5894.

CHAPTER II.

Glazed Ware—Analysis—Glaze—Colouring matter—Use of glazed ware in architecture and inlaying—Vases of various kinds—from the Sarabut El Khadem—Græco-Egyptian vases—Inscribed tiles—Toys and draughtsmen—Amulets, beads, bugles, pectoral plates, scarabæi—Small figures of the gods—Porcelain finger-rings—Sepulchral figures—Glazed stone vases, rings, and other ornaments of this material.

HITHERTO that kind of Egyptian pottery has been described which was unglazed, and which, consequently, being only used for common and domestic purposes, did not require any high degree of skill in the potter. We are now about to examine those kinds to which the Egyptians applied a vitreous glaze, and which corresponded to the porcelain of the present day and the fayence of the middle ages. The term porcelain, however, which archæologists and others have applied to this ware, is not strictly correct, since it exhibits neither the translucence, the compactness, nor the hardness of that substance. Nor can it be defined as glazed terra-cotta, since the body of the ware is of a different substance from that material. It is of a white or grey colour, and of a sandy, friable texture, the particles of which it is composed being hard, but having little or no cohesion. The constituent parts consist of silica and alumina, carbonate of lime, magnesia, oxide of iron, and water; but the analyses present results so different, that no very satisfactory conclusion can be drawn as to the true proportions of the substances employed. These were probably different, according to the manufactory, and the period in which the ware was made. The heat used, however, was only just sufficient to hold the clay together; and a small quantity of soda found in it seems to have been introduced to effect the glazing. Its specific gravity is 2.613, and it is not fusible even at a white heat. This paste, or body, which was the core of the glaze, could have very little plasticity, presenting a gritty, sandy mass, difficult to form into vases, and concave pieces turned on the wheel; it was, however, more easily stamped in moulds, in the shape of small figures of various kinds. The reason why the Egyptians used this kind

of paste appears to have been that their argillaceous clays would not combine with their siliceous glazes. When placed on vases of the kind described in the preceding chapter, this glaze would have bubbled, peeled, scaled, or fallen off. The use of lead in glazing had not yet been discovered, and the siliceous glaze required to be held by other siliceous particles, which were all retained in a granular state by the clay.¹ When the object had assumed the intended shape, the glaze was laid on. It was composed of silica—probably a finely ground or trituated sand, and soda, to which were added certain metallic oxides to produce the colour required. For the fine celestial blue, which is still the admiration of all who view it, and scarcely rivalled after thirty centuries of human experience, an oxide of copper was employed.² The green glaze, which, in many instances, seems to be the blue changed by the effects of time, is also stated to have been produced by another oxide of the same metal. The red glaze, but rarely seen, is conjectured to be a protoxide of copper; the violet, to be formed by an oxide of manganese, although capable of being produced by gold. Yellow was, perhaps, made with silver; the white glaze with tin, or a white earth.³ No very recent analysis has, however, been made; and it is to be regretted that we are compelled to acquiesce in the conjectures of archaeologists, rather than to adopt the tests of chemists.⁴ Of these colours the celestial blue is the predominant one, the rest being occasional varieties, used for objects made in the Greek and Roman epochs, when foreign ideas and tastes had superseded the genuine national feelings. The glaze is often thick and tender, susceptible of injury from the action of air, and liable to become covered with a saline efflorescence; it only partially resists strong acids. From the impression of linen cloths⁵ which some objects bear, it would seem that the glaze was laid on with pledgets of linen, unless these were used in the furnace to prevent adhesion of contiguous pieces. The application of this porcelain in the arts was very extensive. It was highly prized, and was esteemed valuable enough to be exported—objects made of it have been found in Greece and

¹ Brongniart, *Traité*, i. 505.

² Boudet, '*Notice Historique de l'Art de la Verrerie né en Égypte*'; *Descr. de l'Égypte Antiq. Mém.*, t. ii. p. 17.

³ Passalacqua, *Cat. Rais.*, pp. 254, 258, and foll.

⁴ See, however, the general account of this ware, *Mus. Pract. Geol. Cat.* p. 32.

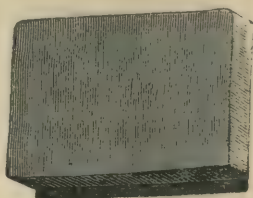
⁵ Compare, for example, specimens, B. M., E. R., 1120-27, on the back of which are the traces of linen.

Italy: but of the technical means employed in its preparation there are no representations in the sepulchres. It is as old as the Sixth dynasty. In all cases where beauty of decoration was required, and the object was not much exposed to the influence of moisture, this elegant material was used.

One of the earliest instances of its application is to decorate the jambs of an inner door of the Pyramid at Saqqara, in the style of the chimney-pieces plated with Dutch tiles which were in fashion about half a century ago. The tiles are two inches long by one broad, and almost an eighth of an inch thick.¹ Some are of a bright blue colour, slightly convex on the exterior, having a plate behind which was perforated horizontally, and was let into a layer of plaster—a wire having been probably run through the tiles to secure them to the jamb. They seem to have been made expressly for the doorway, for some of them have numerals in hieratic characters at the back. Other tiles are rectangular, bevelled inwards, so as to fit into plaster,² They are of a dark colour, almost black, and thinner than those just described.³ A tablet⁴ had the usual representation of the cow



No. 31.—Tile for inlaying, inverted to show manner of insertion. Egyptian Room, No. 2440.



No. 32.—Inlaying Tile of dark porcelain, from the Pyramid of Saqqara. Egyptian Room, No. 2445.

of the goddess Athor, inlaid in blue porcelain on the calcareous stone in which it was sculptured. But the most extensive use of these tiles known is in the ruins of the Tel El Yahoudeh, the ancient Vicus Judæorum in the Temple of Rameses III. or Rampsinitus formerly built of unbaked bricks at that spot. The walls of this edifice were revetted with porcelain tiles containing the legends and conquests of the monarch. Some of the tiles consisted of long rectangular slips with the hieroglyphs incused and inlaid with pastes or coloured glass fitted into the incused portions. The backgrounds of these tiles were generally

¹ E. R., 2437–42.

7, 8; Segato, 'Saggi Pittorici,' folio, Fir. 1827, fasc. ii.

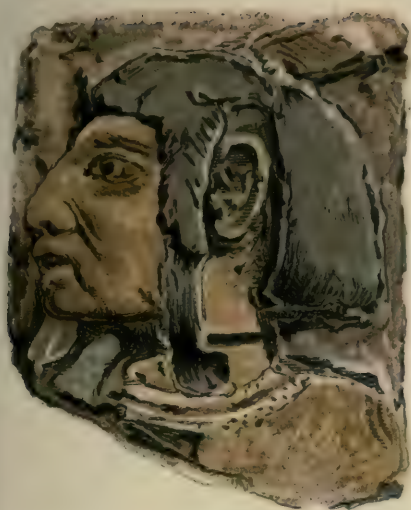
² Vyse, *Journal*, iii. 45; Minutoli, *Reise zum Tempel des Jupiter Ammon*, s. 405–407; Taf. xxviii. fig. 6, a, b, c,

³ E. R., 2444–45.

⁴ Belmore Collection, Pl. 7, fig. 1.

blue. Some square tiles have a yellow background with the hieroglyphic name and titles of the monarch inlaid in coloured pastes, producing a varied and lively effect. Another class of tiles representing Asiatic and Negro prisoners conquered by the same king are of an entirely novel character, and resemble modern Palissy ware. The figures of the prisoners are in reliefs, upon a flat rectangular ground. Portions of the garments and the backgrounds are inlaid with coloured pastes of various colours, the features and flesh of the limbs are appropriately glazed, and the hair or head-dress—especially of the negroes—of coloured pastes. They are well made, and fine specimens of toreutic work in relief. Among the Asiatic tribes were the Khita, the Rubu, the Tahennu, and others. Both black and copper-coloured negroes appear at this period in their dresses of linen or panther skins ornamented with spots, stars, and other devices. Along with these tiles were found portions of alabaster and calcareous stone, in shape of the heads and arms of inlaid figures. The early statues of Egypt seem, like the acrolithic ones of Greece, to have been often composed of different materials, such as ivory and ebony, or wood and porcelain. When porcelain or vitreous pastes were inlaid, the portions made of this material were the extremities, as the fingers and toes, the beard and eyes, and parts of the dress, such as the collar round the neck, the bracelets, and anklets. One of the finest specimens of this application of porcelain in inlaying, is a head-dress or wig, found at Thebes, which formed part of a small figure of a king,¹ probably about three feet high. The mass of which it is composed is of a deep blue colour, the fashionable head-powder of the day being probably of that hue. So regular is the arrangement of the curls, that they appear to have been pressed out of a mould. A rich fillet or diadem which passed round the head, is inlaid with small tesserae about half an inch long, and one-eighth of an inch wide, of bright red paste, imitating jasper and gilded porcelain. The royal asp or uræus is wanting. It was secured on the statue by a plaster of fine lime, and the whole presented an appearance like the Lucca della Robbia ware. In the collections of the British Museum is a beard of deep blue porcelain, probably from a mummy case,² and some fingers and toes,³ for inlaying into a figure. The ends consist of long plugs, and the pieces were fixed in with pins of glazed ware. Sometimes only a part

¹ E. R., 2280.² E. R., 6894.³ E. R., 2409-2418.



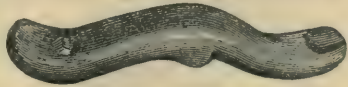
GLAZED AND INLAID TILES FROM TEL EL YAHUDEH.

of the inlaid work was in porcelain; thus in the coffins belonging to the mummies of Tenamen¹ and of Horus,² in the Museum, the eyes have only their brows and lids of blue porcelain, the white being composed of ivory, and the pupils of obsidian;—while in the coffin of Horus, a priest, the plaits of the beard are inlaid with paste or blue composition. Even at an earlier period, when the coffins were made in the shape of rectangular chests or boxes, the two eyes, called the symbolical eyes, inlaid into the sarcophagi, were of various substances,³ and without doubt occasionally of blue porcelain.

Besides the inlaying of coffins, porcelain seems to have been applied in the same manner to a variety of domestic objects. A box of dark wood, in the British Museum, which was taken out of a sepulchre at Thebes, has at the sides, and on the cover, a square border made of rectangular tesserae of blue porcelain, alternating with similar pieces of ivory, stained red.⁴ Several objects are met with which were evidently inlaid into various articles, either used as furniture, or for sepulchral ornaments. These have a bas-relief on one side, and a rough flat surface on the other, enabling them to adhere by a mordant to the wood or other substance to which they were attached. Among examples of this class may be cited a small seated figure of a hawk-headed deity, so vitreous as to be almost a paste;⁵ a kneeling figure of Isis, deploping the death of her brother Osiris;⁶ some uræi,⁷ or serpents; a representation of the heavens,⁸



No. 33.—Beard of blue porcelain, probably from a mummy-case. Egyptian Room, No. 6894.



No. 34.—Porcelain Finger for inlaying. Egyptian Room, No. 2403.



No. 35.—Coffin of Horus; eyes and beard inlaid with porcelain. Egyptian Room, No. 6659.

¹ E. R., 6660.

² E. R., 6659.

³ E. R., 6654.

⁴ E. R., 5897.

⁵ E. R., 836.

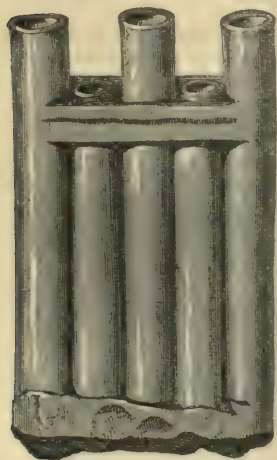
⁶ E. R., 836.

⁷ E. R., 1973-74.

⁸ E. R., 2050.

and various legs, arms, and heads of deities or monarchs, in a thick opaque glaze, of a dark red colour, intended to imitate red jasper.¹ The pectoral plates,² called *uta*, described below, were also often inlaid with narrow borders of coloured porcelain, and even the whole figures of the gods and other emblems upon them, are composed of pieces of the same material, which formed a coarse mosaic.³ The art was also applied to minute objects. An excellent little specimen of a scarabæus, about an inch long, in the possession of the Duke of Northumberland, has the body made of steaschist, covered with a vitreous green glaze, while the *elytra* are inlaid with coloured porcelain. There are in the British Museum two most remarkable pieces intended for inlaying. One is a tile of blue porcelain, six inches long by four inches wide, on which, in outline of a darker blue colour, is traced the figure of a royal scribe, named Amenemapt, worshipping Osiris;⁴ the other, which is circular, has a curious representation of a spider in the centre of its web.⁵

The vases made of this porcelain are of small size, and few in number; for it was difficult to manipulate the coarse gritty paste into forms either complicated or of large dimensions.



No. 36.—Stibium Case. Egyptian Room, No. 2610.

Few objects occur of a foot in height. Those made of it were rather ornamental than useful, and were not well adapted for the rougher domestic purposes. Some few, such as the bowls and deep cups, may indeed, upon special occasions, have held fruit or liquids; but the smaller jars were apparently for holding cosmetics, and the boxes for salves or ointments. The cases which held the black antimony powder for colouring the eyes, called by the Egyptians *stem* or *stibium*, were sometimes of this ware. They are generally of cylindrical shape, in imitation of slips of reed, of which they were usually made.⁶ A remarkable

one of white porcelain, in the British Museum, is inscribed with the name and titles of Anchsenamen, the wife of King Amenanchut, one of the later kings of the Eighteenth dynasty,⁷ and another has the name and titles of Amenophis III. Perhaps

¹ E. R., 6247–55.

² E. R., 7846–70.

³ Cf. E. R., 7861–62, 66.

⁴ E. R., 6133.

⁵ E. R., 6134.

⁶ E. R., 2610–11, 2588.

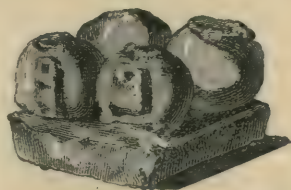
⁷ E. R., 2573.

the small plinths, to which are attached rows of little vases, were adapted for some use connected with the toilet, or for holding drugs, although they have been generally supposed to be part of the painter's pallets.¹ Some of the other vases, such



No. 37.—Painter's Pallet of blue porcelain. Egyptian Room, No. 5541.

as the open-mouthed ones, seem adapted for unguents, while the smaller sized bottles may have contained essential oils or perfumes. One vase, of elegant oval shape, resembling a cartouche, has two holes for red and black paint, and was decidedly used as an inkstand. Some flasks made of this material are of a complicated form, the body being an oblate compressed sphere, the neck slender, the lip imitating the flower of the papyrus, the orifice of the mouth exceedingly small, as if intended to allow oil, or some similar thick liquid, to ooze out drop by drop. Round their necks is usually modelled the Egyptian collar called *usch*. There are generally two small handles at the neck, which sometimes represent apes seated and holding their forepaws to their mouths, or else the head of the ibex; and at their sides are broad bands on which are inscribed lines of hieroglyphs, consisting of a short invocation to the principal gods of Egypt, such as Amen-Ra or Jupiter, Mut or Juno, Chons or Hercules, Phtha or Vulcan, Pasht, the wife of Phtha, and Atum Nefer, their son, to confer health or a happy time on the proprietor of the vase. One of these vases in the Museum of Leyden has on it the name of Amasis, who reigned B.C. 569.² They are not of the fine blue porcelain, but of a pale or dull green, and sometimes of a bluish colour. They appear to have been imitations of vases in the precious metals, as their decorations resemble those of the gold and silver vases represented in the sculptures. The most singular fact connected



No. 38.—Stand for four little Vases. Egypt. Room, No. 5537. Rosellini, M. C., No. 80.

¹ E. R., 5537-39-40-41.

² E. R., 4767-78; Leemans, Mon. Eg. Pl. lxviii. 441.

with them is their discovery in the sepulchres of the Polledrara¹ in Etruria, amongst other remains bearing an Egyptian character.



No. 39.—Aryballos. Egyptian Room,
No. 4770.

From their style, which is not of the best period of Egyptian art, it is probable that they were made about the age of the Psammetici in the Twenty-sixth dynasty, or the seventh century B.C., when the Tyrrhenians² were masters of the seas, and obtained these and other trinkets from Egypt by their extensive commerce.³ In colour and the texture of their paste they much resemble the half of a small box inscribed with one of the royal names of Amasis II., the last monarch of the Twenty-sixth dynasty, who fell into the power of the Persian

monarch Cambyses, when he conquered Egypt, B.C. 525.⁴ This box is decorated with winged figures of bulls and other animals, in the Assyrian style; a proof of the ascendancy of the Chaldean religion in Egypt at the time of its manufacture.

Of similar ware, more compact in its texture, but of the same dull green varnish, are several small bottles in the shape of gazelles⁵ and porcupines,⁶ with small circular mouths and short necks. Like those before described, they probably held oil. It is probable that no vases of this peculiar fabric are older than B.C. 900–800; at all events, none can be identified as being of an earlier age, for, during the Nineteenth dynasty, the bright blue fayence was more fashionable. An elegant little bottle of this ware has its side cut in six facets, and is ornamented at the angles with the representation of leaves.⁷ Round the neck is a triple row of beads. Another of brighter blue is in the shape of a goose trussed ready for the table, the handle being ingeniously formed by the head and neck.⁸

A few vases of this ware appear to have been made for the

¹ Micali, *Mon. In. tav. vii. fig. 4, 5*, vol. iii. p. 177.
Abeken, *'Mittelitalien,'* s. 399.

² E. R., 4767–4777.

³ Rosellini, *M. C.*, lv. 81.

⁴ E. R., 47c6. *Trans. Roy. Soc. Lit.*

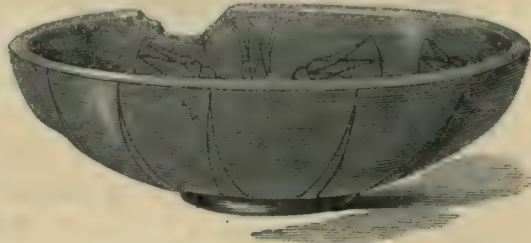
⁵ E. R., 4765.

⁶ E. R., 4763–4.

⁷ Prisse, *Mon. Ég.*, Pl. xlix. 14.

⁸ *Ibid.*, 13.

sideboards of the powerful and wealthy, such as cups in the shape of modern wine-glasses, tumblers, and mugs, one of which being inscribed with the name and titles of a son of Rameses II., must have been specially made for his use. These cups are ornamented with lines of a darker colour, also glazed, imitating the petals of the lotus, or of



No. 40.—Bowl of blue porcelain, ornamented with flowers. Egyptian Room, No. 4790.

papyrus: the hieroglyphical inscriptions are also traced in the same darker colour, over which the whole glaze was fused.¹

Bowls of this colour, some of about a foot diameter, were also made. Some smaller and deeper ones seem to have held various viands for the table. They are occasionally decorated with ornaments in a darker outline, such as flowers of the papyrus rising out of the centre.² One has an ornament crossing the diameter, representing a closed flower of the papyrus between two buds, and on each side a chætodon,³ a fish of the perch species, eating a young stalk of a water plant, the bud hanging from its mouth. This was a favourite device.⁴ One of the most remarkable of these objects is a bowl in the British Museum. It is nearly hemispherical, and the body is of a dull purple ground.⁵ Round the lip is an inscription in porcelain of a yellow colour, containing the names and titles of Rameses II., monarch of the Nineteenth dynasty. The foot is orna-



No. 41.—Bowl ornamented with Fish and Plants.



No. 42.—Bowl inlaid with titles of Rameses II., XIX dyn. Egypt. Room, No. 4796.

¹ E. R., 4779-87. Cf. Champ. Not. Mus., ch. x. p. 94; Prisse, Mon. Ég. xlix. 1; Rosellini, M. C., liv. 56, lvi. 10.

² E. R., 4794.

³ Leemans, Mon. Ég., liv. lix.

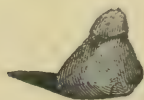
⁴ Cf. Wilkinson, M. C., t. ii. p. 398.

⁵ E. R., 4796.

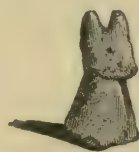
mented with a band of circles, consisting of the usual petals of lotus flowers. Certain jars were also made of this ware, and their covers were often very elegant, ornamented with the petals of a flower in relief, or with handles either looped or ringed, or formed by cutting away part of the curved surface. Some other vases of this class in the Leyden Museum have a seated female musician, attended by her ape, together with animals and inscriptions.

An excavation undertaken by Major Macdonald, in 1847, on the site of the temple of Athor, which formed at once the temple and station of the miners at the Sarabut el Khadem, near Mount Sinai, brought to light a considerable quantity of fragments of vases and other objects of this glazed ware. None of those deposited by Major Macdonald in the Museum are remarkable for their size, but they are exceedingly interesting, being fragments of figures, cups, bowls, handles of jugs, and other vessels, many inscribed with the names of monarchs, commencing with Thothmes III. and his regent sister Hatasu, of the Eighteenth, and ending with Rameses III., or Miamoun, of the Twentieth dynasty. As many of the inscriptions state that the monarchs were beloved of Athor, the goddess of the Temple, "who rules over Mafka," or turquoise mine, it is evident that these vessels were made expressly for the service of the station. From their peculiar appearance, it is probable that they were fabricated upon the spot.¹ Glazed vases in shape of the Greek jug, or oinochoe, continued to be made in the furnaces of Egypt till the time of the Ptolemies and the Roman Empire, when lamps of this material were fabricated. A jug inscribed with the name of Berenice, B.C. 239, and another with that of Ptolemy Philopator, B.C. 220, are of pale blue colour and elegant shape.²

Draughtsmen, called *abu*, of conical or cylindrical shape, were sometimes made of porcelain.³ They vary in shape; some had



No. 43.—Draughtsman (*abu*) of blue porcelain, Egyptian Room, No. 6413.



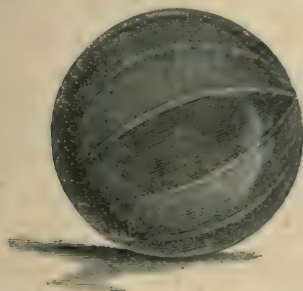
No. 44.—Draughtsman (*abu*), having the head of a cat. Egyptian Room, No. 6414.

human heads, others those of the dog or jackal, and the pieces for this game were called *latrones*, or "robbers," by the Romans,

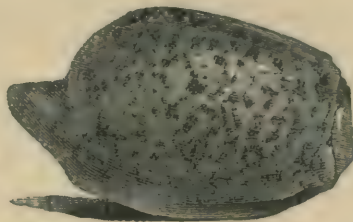
¹ E. R., 2405 a, 2417 a and foll., 4795 a, 4803 a, &c. Savants, 1862, p. 163; De Witte, 'Études,' p. 106.

² Beulé, Journ. d.
³ E. R., 6411-14.

and *kunes*, or dogs, by the Greeks. One of the usual conical shape, with stud at the top, is inscribed with the name of the

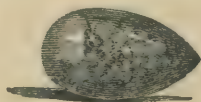


No. 45.—Striped Ball of blue porcelain.
Egyptian Room, No. 6390.



No. 46.—Toy in shape of a Date of the doum palm. Egyptian Room, No. 6400.

Pharaoh Necho, B.C. 610, and is of the pale green ware of the period. Striped balls, of a blue and dark blue colour, supposed to have been used as children's toys,¹ egg-shaped objects,² imitations of the date of the doum palm,³ and studs of hemispherical shape, which were used as ear-rings, and inserted into the ears with a pin, have also been found.



No. 47.—Toy or ornament, in blue porcelain, in shape of an egg. Egyptian Room, No. 6401.

Amulets of this ware, in the shape of small figures, were extensively manufactured by the Egyptian potters. If we may judge from the quantities still found after twenty or thirty centuries of devastation, millions of these objects must have been made for the decoration of the dead or living. They even formed an article of export, having been found in Greece and the Isles of Italy, and among the ruins of Persepolis and of Nineveh. It is probable that the mode of making them was long a secret to the Greeks and Romans, for no imitation, which can be referred to an early period, is known. They bear evident marks of having been stamped in moulds, and it would seem that a well-finished model was first prepared in terra-cotta, from which, after it had been baked, impressions were taken in a fine clay, flattened in a thick and circular shape.⁴ These impressions formed moulds, which, when they had been duly baked, were ready for use. The paste or core of fine sand, mixed with a small quantity of argillaceous clay, was then pressed into the mould, the line left by the gates pared away, and the specimen, if of very fine work, retouched where defec-

¹ E. R., 6389-93; Wilk., M. C., ii. 432. ² E. R., 6401-4. ³ E. R., 6400.

⁴ Cf. E. R., 34 et seq.; Descr. de l'Ég. Ant., vol. v. Pl. 87, fig. 19, 20, 21.

tive. Separate impressions were taken of the hinder and fore parts, and the orifice, by which they were intended to be strung, was then made with a wire. After the glaze had been laid on, the figures were baked in a furnace—being deposited side by side—for marks in the glaze on some specimens show where they have adhered. The objects made by this process exhibit a great variety of forms, and range from six or nine inches to a quarter of an inch in length. They comprise amulets in the shape of various deities of the Pantheon; of the sacred animals, and religious emblems; studs for the hair;¹ drops for ear-rings; beads, and pendants representing flowers, and other emblems, which, strung in concentric rows, formed collars, necklaces, bracelets, and anklets; scarabæi, of various dimensions, the larger ones inscribed with certain formulæ relative to the heart; large pectoral plates, which were hung round the neck, and finger-rings. The application of this material to the decorative arts was most extensive; but it was much too fragile for the ordinary wear and tear of life, and must have been principally used for the imitative jewellery of the dead; especially for the beaded network with which the corpse was covered. The meaning of this practice is as yet entirely unknown; and, although in certain pictures and bas-reliefs, Osiris, who is always mummied, is seen encased in such a network, yet the hieroglyphic legends do not afford any explanation. Perhaps this custom may be symbolical of the discovery of the lost limbs of Osiris in the Nile. The most perfect examples of these networks, which are made of bugles and beads, have a scarab with outstretched wings over the region of the heart, and at the sides the four sons of Osiris, the genii of the internal viscera. The beads are of various sizes and dimensions, some being several inches, others scarcely a tenth of an inch long. The larger ones seem to have been stamped out of a metal, stone, or terra-cotta mould, and many of the smaller may have been made by the same process. The bas-relief amulets have sharp edges; much sharper, indeed, than terra-cotta moulds could have produced. Among the beads are bugles of blue porcelain, generally about seven-eighths of an inch long, and perforated with a rather large hole; other bugles of a more conical shape; beads, generally made of a glassy paste, slightly rounded at the base; spherical beads sometimes of rather large size; and

¹ *Descr. de l'Ég. Ant.*, vol. ii. c. xviii. p. 18.

globular ones of smaller dimensions. There are also annular beads, generally of small size, distinguished by having large orifices and small bands of porcelain; and flat plate beads, like bone buttons, which occasionally are crenated.

The bugles were strung in nets and formed, with the other small globular beads, the exterior beaded network of mummies. They often had small globular beads placed between them in order to conceal the thread at the angle. The conical beads were apparently strung, but I am not aware that any network of them has been found. The globular beads were also strung on network; but the flat circular beads, like bone buttons, were diapered in fillets, which passed like a ribbon under the chin: at least they are so arranged on the mummy of a priestess in the British Museum.¹ The annular beads are generally of various colours, and are often elaborately worked into patterns representing the winged scarabæus thrusting forward the sun's disc, or into lines of hieroglyphical inscriptions. They are threaded and netted together in compact masses, and form a mosaic of thin cylinders, the respective parts being only in beads coloured blue, red, white, and yellow. These beads are certainly as well executed as they could be at the present day; and some are extremely small, being not more than one-tenth of an inch diameter.² In one of the Theban tombs a representation of the process of threading these bugles and beads was found by Rosellini.³ Three men are seen hard at work. One stands filing bugles of green porcelain. Another, seated, has before him a basket full of these bugles, some of which he has filled in rows ready for a collar. The third man drills a hole in a piece of wood.

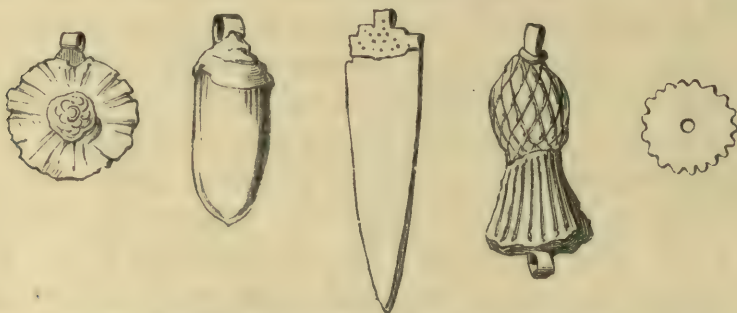
It would appear that some of the mummies were still more elaborately decorated—their breasts having been covered with a collar of beads of various colours and sizes, similar to those which are seen depicted on the coffins of mummies. These beads are moulded in bas-relief on the side presented to the spectator, while the side towards the body is flat. They have a small ring above and below, formed of a separate piece fitted on before they were baked. Some represent bunches of grapes,

¹ Mummies covered with these rich vests are engraved in Alexander Gordon's *Essay*, and in Pettigrew's *History of Mummies*, Pl. vi. Minutoli, *Reise zum Tempel des Jupiter Ammon*, Taf. xxxviii.; cf. *Mummies*, B. M., E. R., 6669, and foll.

² E. R., 7041–77, various specimens.

³ *Mon. Civ.*, t. ii. pp. 307, 308.

and are appropriately coloured purple.¹ Others in shape of the date of the doum palm, are of a deep red colour. Those intended to represent the edible fig, are of a yellow colour, while those which are imitations of the leaves of the palm-tree are coloured green or white. These gay and various colours seem, however, to have been reserved for mummies embalmed in the most expensive manner.² Persons of ordinary rank had only the usual blue bugles. These seem to have been pressed from moulds, and are probably not much older than the Twenty-sixth dynasty, or about eight centuries before Christ.



No. 48.—Beads in shape of fruit and flowers. From beaded work of a Mummy.

Besides the beaded work, another ornament was the pectoral plates, hung by a cord to the neck, and called in Egyptian *uta* or *uja*, which name was also given to the Sun's eye, generally called the symbolical eye. These plates are usually in the shape of an Egyptian doorway with its recurved cornice.³ The subjects represented on them always have allusion to sepulchral rites. The most usual subject is the scarabæus, *kheper*, representing Osiris, or the Creator Sun, placed upright in a boat, and hailed by the goddesses Isis and



No. 49.—Pectoral Plate from a Mummy.

Nephthys.⁴ The base of the scarabæus, which is of an oval shape, is generally inscribed with the thirtieth chapter of the Sepulchral

¹ The beads in the Collection of the British Museum are numbered. E. R., 7502, and foll.

² Passalacqua, Cat. Rais. 8vo, Paris, 1826, p. 146; Rosellini, M. C. Teste, 8vo, Fir. 1834, t. ii. p. 307.

³ Pettigrew, 'History of Egyptian Mummies,' 4to, Lond. 1834, Pl. viii.; E. R., 7846-68.

⁴ Champ. Mus. Charles X., p. 125; Leemans, Mus. Leid; Mon. Ég., Pl. i. and foll.

Ritual,¹ more or less complete; in allusion to the judgment of the dead, mystical transformations which the deceased had to undergo before he could obtain his heart. The scarabæus was sometimes let into the plate by leaving a hole in it for the purpose. On plates in which no scarabæus is inserted, the subject is traced in outline, and may then represent the deceased standing and adoring Osiris, or the jackal of Anubis seated on a doorway, or a train of goddesses. These plates have in their cornice a series of holes, by means of which they were attached to the network of bugles thrown over the external linen wrappers of the bodies. Specimens of finer workmanship are often made of a talchose steaschist, covered with a siliceous glaze, and have their subject carved in flat Egyptian bas-relief, or else have the figures inlaid in coloured paste or porcelain. Although green is the favourite colour, yellow and white are also found. A few small scarabæi similar to that made of talchose schist appear to have been used at the time of the Ptolemies. They bear the name of the monarch Khufu or Cheops, and Shafra or Chefren, who had a worship and priests or flamens at that period. Some have supposed that the smaller scarabæi were used as coins.

Besides the ornaments of the external wrappers, various other amulets and beads are found strung round the necks of mummies. Some have supposed that they were the necklaces worn during life, but it is more probable that they were made expressly for the dead. What figures were to be made in this material, seems to have been fixed by some special rule; certain forms being of very great rarity, while others are extremely common. Osiris, for example, seldom occurs, while Isis and Nephthys are constantly found. They are seldom more than six inches high, but sometimes reach more than a foot at a later period. One specimen in the British Museum, of the Greek period, representing Jupiter Serapis, is about one foot high; but the majority of these figures are from one to two inches in height. They are evidently copies of statues, as they have the same heads and head-dresses as the figures of the gods. The left foot is generally advanced when the figures are represented walking, and the hands are extended and pendent by the thighs. The spaces between the limbs are reserved, *i.e.* not cut away, so as to show the limbs. The figures stand on a small rectangular base, and have behind an upright plinth, generally per-

¹ Lepsius, 'Todtenbuch,' Taf. xvi. c. 30.

forated at the top. Some of these figures are of exquisite style, and rather resemble gems than porcelain in the fineness of their details. The oldest dated figure of this class is one of the god Mentu-Ra, the Egyptian Mars, crowned with bronze plumes, and having down the back the names and titles of the monarch Sabaco, who reigned B.C. 716–704. It is of pale green porcelain.¹ Most of the others are extant of an earlier



No. 50. — Kabhsenuf.
From a bead work.
E. R., 1189 a.

date than the Twenty-sixth dynasty, or from the sixth to the eighth century B.C., although it is probable that some were manufactured before that period. A coarser kind, of later style, instead of a plinth behind, have merely rings to hang them to the necklaces. These have the limbs detached or in open work, and, although much less elegant in design, occasionally show more freedom of position. The ring is placed at the nape of the neck. A few of the figures are seated, but these are rarely ringed, and for the most part have perforated plinths. When the figure had neither ring nor plinth, it was perforated vertically. Some are in profile, and the genii of the Amenti, as they are called, are often merely flat slices of porcelain cut out in outline, as if with a pair of scissors, and with one or two

holes at the feet and head to connect them with the reticulated bugle-work. Others, however, are in bas-relief, and of much better style. These figures have their collars and sashes in bas-relief; and their decorations are sometimes painted red and yellow.

Among the figures of the gods are those of Amen-Ra, represented as a man, walking or seated, wearing on his head the disc of the sun, and two tall plumes; of Mut, the mother goddess, the companion of Amen-Ra, wearing on her head the *pschent*, or Egyptian crown; of Chons, their son, mummied, wearing the lunar disc, sometimes hawk-headed, seated, holding his emblem, or the left symbolical eye, that of the moon; of Phtha Socharis, the pigmy or *pataikos*, the Vulcan of Memphis, a bow-legged, naked dwarf, having on his head the scarabæus, *kheper*, emblem of his power as the creator, and standing on two crocodiles, or else holding swords and snakes, supported by

¹ Egyptian Room, No. 345 a; Rosellini, M. R.

Bast, the lioness-headed goddess, and by Isis and Nephthys. In some cases he has a double head—that of a hawk in addition to his own. The lion-headed goddesses Pasht-Merientpah, Bast, and Tafne, wearing the sun's disc, a disc and plumes, a serpent, and seated upon a throne, holding a sistrum, often occur, with inscriptions recording their names and titles. Athor, or Venus, cow-headed, or as a female bust with cow's ears, occasionally surmounted by her emblem, the *propylon*, is also found. Ra, the midday Sun, a hawk-headed god, is represented standing and wearing the sun's disc; while Nefer-Atum, the son of Bast and Phtha, having on his head a lotus flower and plumes, is either advancing or standing on a lion. Her or Labu, the



No. 51.—Tauti (Thoth).
E. R., 520.



No. 52.—Taur (Thoueris).
E. R., 1347.



No. 53.—Taut (Thoth) ringed.
E. R., 518.

lion-headed god, probably a form of Horus, wears the crown called *atf*.

Besides these, there are Thoth, the Mercury of Egypt, ibis-headed, writing on a palette, or holding in his hands the left eye of the Moon, with Ma, or the deity Truth, seated, and wearing on her head the ostrich feathers, her emblem. Also Shu, or Light, kneeling on his right knee, and holding up the sun's orb; and Taur or Thoueris, Apt, and the other goddesses, figured as hippopotami, standing upright, and having the tail of a crocodile down the back. Osiris is represented seated on his throne, wearing the cap of Truth, mummied, and

¹ Champollion, Not. Descr. du Musée Charles X. 16mo, Paris, 1827, p. 1, &c.; Leemans, Mon. du Musée de Leide, 8vo. Leide, p. 1 and foll.; Birch, Gallery, Pt. i.; Prosper Alpin, Hist. Eg. Nat.

tab. i.; Descr. de l'Ég. Ant. vol. v. Pl. 62-89. Minutoli, Reise, Pl. xxxiii.; Pococke, Trav. in East, l. c.; Caylus, Recueil d'Antiquités, tom. i. Égyptiens.

holding the crook and whip; Phtha as the Tat, in shape of a Nilometer. The celestial Isis stands, wearing the disc and horns, or else is seated, and nurses her son Horus; while the terrestrial Isis has a throne, her hieroglyph, walks, or seated suckles Horus, or kneeling deplores the death of her brother Osiris. Nephthys, the sister of Osiris, has her phonetical name, the basket and house upon her head—*Nahanu-ua*, the first her emblem. Small plates often occur, apparently little pectoral plates, having Horus, the Sun, in his nascent state, or at the dawn, walking hand-in-hand with Isis, his mother, and Nephthys, his aunt. Horus appears either in his character as the elder Horus, and brother of Osiris, or else as the younger Horus, the son of Osiris and Isis, hawk-headed, and wearing the *pschent*. Anubis, jackal-headed, the presiding deity of embalmment, is represented holding a Nilometer, or walking. A very common type is the god Bes or Besa, a grotesque leonine pygmean deity, formerly supposed to be Baal or Typhon, either standing or kneeling, holding a sword, or playing on the tambourine; on his head are feathers or plumes, and a lion's skin is thrown across his back. To this long list may be added some of the inferior deities, such as the four genii of the Amenti, already described, and deities with the heads of tortoises, snakes, and hawks.

Nor are only the divinities represented, but also the principal animals sacred to them, such as the cynocephali or dog-headed baboons, emblems of Chons and Thoth, seated, and sometimes wearing the lunar disc; lions, emblems of Phtha and Pasht; the dog and the jackal, emblems of Anubis; cats, the emblem of Bast; the bull Apis; some of the sacred cows, emblems of Athor; the pig, the emblem of Typhon, and the ibex, indicative of the same god; the hedgehog and hares, the sacred animals of Osiris Onnophis, are also found. Of the feathered tribe comparatively few occur. The chief of them, the hawk, wears the *pschent* of Horus, the disc and uræus serpent of the Sun, the lunar disc, the plumes of Mentu-Ra, the cap of Socharis: besides these are found the vulture, emblem of Mut, the ibis of Thoth, and the Bennu, or nycticorax, of Osiris. Among the reptiles represented, are the crocodiles of Sabak, uræi or cobra-capello snakes, emblems of the goddesses, human-headed, to indicate Rennu or Mersekar, scarabæi, some with human and others with lions' heads. Among fishes, the latus, the bulgad, and the oxyrhyncus; among flowers, the lotus and papyrus. Mixed types are much

rarer; of these there are the sphinx and the human-headed hawk or soul. The objects most commonly found are the symbolical eye, emblem of the Sun or the Moon; the papyrus sceptre, the buckle or emblem of life, familiarly known as the *crua ansata*, or key of the Nile, the easel or upright with bars, by some also called the Nilometer, emblem of stability. Of rarer occurrence are the animal-headed sceptre, crowns of the upper or lower region, feathers of the cap of Phtha Socharis, little pillows, curls, and staircases. On reviewing this list, which by no means comprises all the objects found in the débris of the sepulchres, it will be seen that they are principally the mystical amulets, mentioned or figured in the Book of the Dead, and ordered to be placed on certain parts of the body, either to confer benefit or to avert evil. Woe betide the unprovided mummy!

The porcelain finger-rings, *tebu*, are extremely beautiful, the band of the ring being seldom above one-eighth of an inch in thickness. Some have a plate on which, in bas-relief, is the god Bes, full-face or playing on the tambourine, as the inventor of Music; others have their plates in the shape of the right symbolical eye, the emblem of the Sun; of a fish, of the perch species; or of a scarabæus, which is said to have been worn by the military order. Some few represent flowers. Those which have elliptical plates with hieroglyphical inscriptions, bear the names of Amen-Ra, and of other gods and monarchs, as Amenophis III., Amenophis IV., and Amenanchut, of the Eighteenth and Nineteenth dynasties. They are of a bright blue and green porcelain. One of these rings has a little bugle on each side, as if it had been strung on the beaded work of a mummy, instead of being placed on the finger. Blue is the prevalent colour, but a few white and yellow rings, and some even ornamented with red and purple colours, are found. It is not credible that these rings, of a substance finer and more fragile than glass, were worn during life. Neither is it likely that they were worn by the poorer classes,¹ for the use of the



No. 54.—Porcelain finger-ring.
E. R., 2977.



No. 55.—Ring of red porcelain,
with name of King Ankhutamen,
of XVIII. dyn. E. R., 3027.

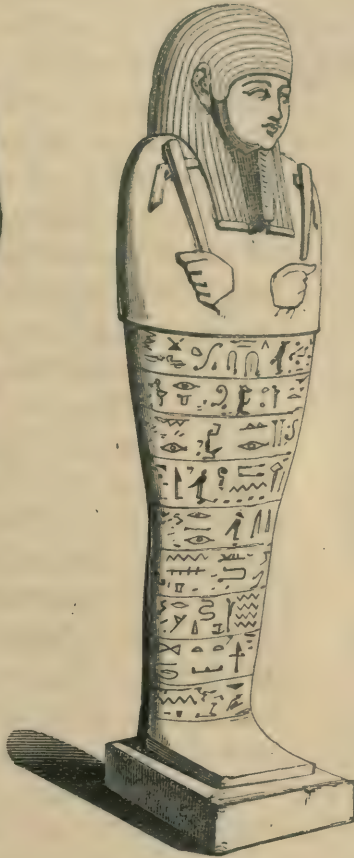
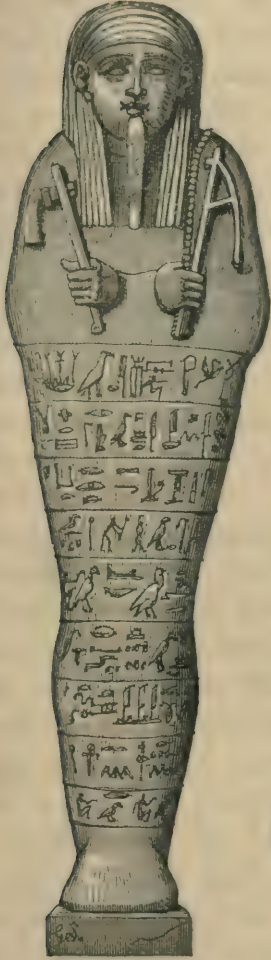
¹ Rosellini, M. C., ii. 307; Passalacqua, Cat. Rais., p. 146.

king's name on sepulchral objects seems to have been restricted to functionaries of state. They appear to belong to the funereal decorations. Some larger rings of porcelain of about an inch diameter, seven-eighths of an inch broad, and one-sixteenth of an inch thick, made in open work, represent the constantly-repeated lotus flowers, and the god Ra,¹ or the Sun, seated, and floated through the heaven in his boat. Common as these objects were in Egypt, where they were employed as substitutes for the hard and precious stones, to the Greeks, Etruscans, and Italian Greeks they were articles of luxury, just as the porcelain of China was to Europeans some centuries ago. The Etruscans set these bugles, beads, and amulets in settings of their exquisite gold filigree work, intermixed with gold beads and precious stones. Strung as pendants they hung round the necks of the fair ones of Etruria. In one of the tombs already alluded to at the Polledrara, near Vulci, in Italy, was found a heap of annular and curious Egyptian bugles, which had apparently formed a covering to some bronze objects, but the strings having given way, the beads had dropped to pieces. These, as well as the former, had been obtained from some of the Egyptian markets, like that at Naucratis; or from the Phœnician merchants, in the same manner as the flasks. One of the most remarkable of these personal ornaments is a bracelet composed of small fish strung together and secured by a clasp.

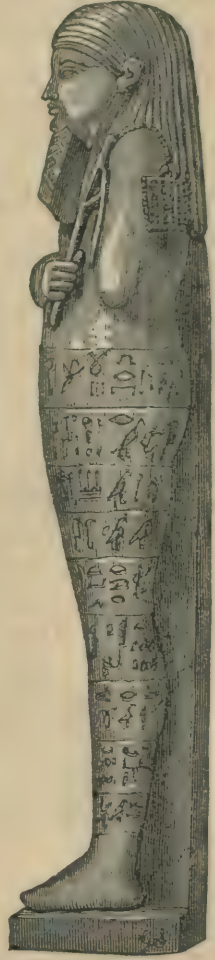
Sepulchral figures, called *Shab-ti* or *shab shab*, formed an extensive branch of the porcelain manufacture. They were ordered to be made according to the Egyptian Ritual. They represent the deceased, and only two or three types are known. The most common is that depicted in cut No. 56, in which the deceased is represented wearing on his head the wig called *namms*. To his chin is attached a beard, and his form, enveloped in bandages from which the hands alone emerge, resembles a mummy set upright. In the right hand is a pickaxe, in the left a hoe, and a cord, to which is attached a basket, to carry sand. The sixth chapter of the Great Ritual is either traced in linear outline or else stamped in intaglio in hieroglyphics, and generally on horizontal lines, round the body. This chapter is called that of making the working figures of Hades or Karneter; and the formulas, which vary, refer to the labours in which the figures are supposed to aid the deceased in

¹ Wilk. M. and C., iii. p. 374, n. 408-22-23.

the future state.¹ The figure stands on a plinth, which is occasionally covered by the inscription; and behind is a sort of pillar, intended apparently to attach it to a wall, and occasionally inscribed. A rarer type, which prevailed at the time of the Nineteenth and Twentieth dynasties, represented the deceased standing, and in the costume of the period. A short and



Nos. 56, 57.—Sepulchral Figures.



No. 58.—Sepulchral Figure with plinth slab behind.

common formula² not sanctioned by the Ritual, merely contains the name, titles, and occasionally the genealogy of the deceased, preceded by the word *s'het*, "illustrious" or "luminous is the dead." There were two modes of inserting the inscription. The hieroglyphs were either drawn in darker outline, with a

¹ M. Chabas, in the *Société Historique et Archéologique de Langres*. 4to, 1863; Birch, *Zeitschr. für ägyptische Sprache*, 1864-5.

² For examples of these figures, see *Deser. de l'Ég. Ant.*, vol. v. Pl. 62, 15, 16; Pl. 65, 6; Pl. 78, 11, 12.

kash-reed duly prepared, which is the manner in which the sepulchral figures of porcelain of Amenophis III., Sethos I., and



No. 59.—Sepulchral Figure.
XIX. dynasty.



No. 60.—Sepulchral Figure.
XX. dynasty.

others, were inscribed; or else they were impressed with a stamp, in imitation of those carved in stone, wood, and other materials. Such is the method observed on figures used for the funerals of officers deceased, in the reigns of the kings of the Twenty-sixth dynasty, B.C. 800–525. In other instances they were prepared blank, and the relations were content with allowing a scribe to write the hieroglyphs with a fine reed on the surface of the porcelain. These inscriptions are executed with more or less care, sometimes consisting merely of the name and titles of the deceased; at other times, of the whole chapter of the funeral Ritual. They are arranged horizontally down the front, and perpendicularly down the back, rarely passing over the feet. Many figures appear to have been left without any inscription. These are generally small and of inferior style; they seldom have a plinth behind, and the arms, whip, crook, and other accessory details, are often inserted in blank outline. These figures were deposited in boxes of sycamore wood, and drawn to the sepulchre on sledges.¹ The rich and powerful had them also made of stone, wood, and other materials. Great numbers of them are found, all repetitions of one model, which varies from nine inches to one inch in height; and from their type and inscription, it is evident that they must have formed the staple of the pot-

ter's trade. The prevalent colour of them is blue, sometimes of

¹ Lepsius, 'Todtenbuch,' ii. c. 6.

a deep and almost purple hue, but generally of the cobalt or celestial tint. Green rarely occurs, white is still more uncommon; and in figures of that colour the hieroglyphs are brown or purple. Yellow and red figures are also of rare occurrence. Sometimes these figures are of fine execution, the modeller having exerted his utmost talent to execute them in his conventional style. All the inscriptions commence with the formula *s'het Hes-ar*, "luminous Osiris," or "Osirified," *i.e.* the deceased. Then follows the text of the sixth chapter¹ of the Ritual, entitled "the chapter explaining how to make the labouring figures of the Osiris in the Hades." It appears from the contents of the formula that the use of these figures was to aid the deceased in his labours of preparing and irrigating the ground, and raising the crop in the mystical fields of the Aahenru or Aahlu, probably the bean-fields, or Elysium, and in the transport of the sand from the west to the east. It has been conjectured that they were deposited by the relations, but it would rather appear that they were like the Chinese *yung*, or dummies, the substitutes for human victims formerly offered at the grave in order to assist the deceased in his labours in the future state. It would be tedious to detail the names of all the functionaries of whom figures are known; it suffices to say that they were essential to all classes of society, from the monarch to the priest, or the village scribe. They have been found only in Egypt and her possessions; yet as they were often kept ready-made, there is no reason why they may not, like other undoubtedly sepulchral objects, have occasionally found their way into the foreign market.

The last process which we have to describe is the application of a vitreous glaze to different substances carved in certain hard materials, so as to produce a peculiar glazed ware. The substance chiefly employed was agalmatolite or a talcose schist, closely resembling the soapstone of which the Chinese figures are made. The advantages obtained by the process were, greater sharpness of the edges, and greater density of the substance; which before it had undergone the fire of the kiln, was exceedingly soft, and easily carved. The method of proceeding was as follows: The object was first of all made of the required shape, either on the lathe or by the graver; and after it had been coated with a layer of glaze, which was generally of a uniform colour in each specimen, it was transferred to the

¹ Passalacqua, Cat. Rais., pp. 172-3.

furnaces. This material was especially used for minute objects in which carving or engraving of any kind was deemed requisite. The earliest dated specimen of it is of the Fifth dynasty. It was used for most of the purposes to which porcelain was applied, but it was undoubtedly the most highly prized of all the vitrified wares, except perhaps pastes or glass. In the British Museum are preserved a leg of a footstool, of this material, six inches high, turned and provided with mortises, evidently showing that it was joined to some other material, and a vase for holding colours or stibium, in the shape of four cylinders united together, on which is neatly incised, "Health to the scribe Amasis." Another vase for holding kohl or anti-mony powder for the toilet, of the ordinary shape of these little pots, stands on a small pedestal of the same material, and has carved round it in open work, a frieze of guitars and feathers, expressive of the idea, "good and true." Another



No. 61.—Vase of a glazed schist, bearing the name and title of Thothmes I. E. R., 4762.

elegant, but mutilated vase, of this kind, possibly of a kind of sandstone, with a globular body, wide cylindrical mouth, and elegant stem, bears in front on a small tablet the prænomen and name of Thothmes I. On all these objects the glaze is of an olive-green colour. Sepulchral figures, *shabti*, for the funerals of persons of high rank, similar to those already described in porcelain, but sharper and finer, were made of this material; and frequently also the pectoral plates called *uta*, or *uja*. Jars

of it for the entrails are seldom found. Subjects are often carved on articles of this description in intaglio or bas-relief, and the details inlaid with pieces of porcelain and vitrified steaschist of various colours. One of the most remarkable objects in this substance is a painter's pallet, inlaid with a figure of Osiris. Under this class may also be mentioned the small figures which decorated the net-works or necklaces of mummies, similar in all respects to those described in the account of porcelain, being the amulets and charms of persons of

rank, and representing the principal deities who presided over the care of the soul, and the welfare of the body. Besides these, some little statues, made of this glazed steaschist, not strung, but deposited with the dead, perhaps their household gods during life, are found; and there is in the Museum of the Duke of Northumberland, at Alnwick Castle, part of a figure of Amenophis III. of this material. It was never employed for domestic uses, probably from the difficulty of obtaining it in masses sufficiently large, and from the precious nature of the objects made of it; for many must have failed in the furnace. Its chief use was for seals, and amulets, worn as objects of personal attire; for while its superior compactness secured it from being readily broken or injured, it was also capable of receiving a higher finish, and much sharper impression of the subjects executed, than porcelain. The principal shape employed for seals of this material was the scarabæus beetle,¹ called in Egyptian *kheper*, or “creator,” and the sacred emblem of the god who made all things out of clay. The insect stands upon an elliptical base, on which are engraved the requisite hieroglyphs. The *elytra* of the beetle are plain, rarely having a symbol engraved upon them; a rare specimen already mentioned, and one of the most beautiful, has the *elytra* inlaid with coloured pastes. The



No. 62.—Scarabæus of glazed steaschist set in a signet ring. E. R., 2935.

glaze of these beetles is of a deep blue or green, rarely of a red or yellow colour. They measure from 3 inches to $\frac{1}{8}$ in. long, from $\frac{1}{2}$ in. to $\frac{1}{10}$ in. broad, and from $1\frac{1}{4}$ in. high. The ordinary size is about $\frac{3}{4}$ in. long, $\frac{1}{2}$ in. broad, $\frac{1}{4}$ in. high. Besides scarabæi, other types are met with, such as oval tablet-shaped amulets, having on one side the god *Bes* or *Besa*, hippopotami, cats, the Egyptian hedgehog, the cynocephali, *aani*, wearing the disc of the moon and seated, the fish *chætodon*, of the perch species, which was probably the *latus*, *rami*, grasshoppers, *hema*, flies, *af*, cowries, and the symbolical eyes of the sun and moon. Among the geometrical shapes are squares, rect-

¹ Steinbuechel, Beschreibung d. k. k. Sammlung ägypt. Alterthum. 12mo, Wien, 1826, s. 70, n. 25; Salmas. de Usur. lib., Lugd. Bat. 8vo, 1638, p. 468. “Æthiopes eo sæculo, quo scribebat

Plato, lapillis quibusdam insculptis pro numis usi sunt: ἐν δὲ τῇ Αἰθιοπίᾳ, inquit, λίθοις ἐγγεγλυμένοις χρῶνται, οἷς οὐδὲν ἂν ἔχοι χρῆσθαι Λακωνικός ἀνὴρ.”

angles, ovals, circles, cubes, prisms, parallelopipeds, cones, and pyramids. They are all pierced either through their long axis or diameter with a narrow cylindrical hole, were strung on linen cords when worn as necklaces,¹ or else on a gold or silver wire when set in the bezels of rings, in which they revolved. In some instances they were encased in a little frame of gold or silver, in order to protect them more effectually from injury.

The hieroglyphs engraved upon these scarabæi are executed in flat intaglio, sometimes with a wonderful accuracy and delicacy, completely rivalling those on gems. In fact, they corresponded in point of art with the objects engraved on carnelian and other precious stones among the Etruscans and Greeks, and on the vitreous pastes of the Romans. The author of a tract on Egyptian glass, observes the minute delicacy with which on a little scarabæus, five millimetres long, is engraved the hieroglyph of a scarabæus scarcely one millimetre in length,² ·03937079 of a foot. On some only a solitary hieroglyph is cut; but on others as many as three lines of these symbols are inscribed.³ They are of all ages, from the Fifth dynasty down to the Roman empire. The principal period of their manufacture was, however, the reign of Thothmes III. of the Eighteenth dynasty, one-tenth of these amulets bearing his name. A great number of others are referable from their style to the Eighteenth, Nineteenth, and Twentieth dynasties. The other amulets are also chiefly of the same age; perhaps, however, towards the commencement of the Nineteenth dynasty, rectangular and geometrical shapes became more prevalent.

The cylinders are of an earlier period, and are chiefly inscribed with royal names. One in the National Library at Paris bears the titles and name of Shafra, a monarch of the Fourth dynasty, and some in the British Museum, those of Osertesén or Sesortesén II. and III. and the queen Sebaknefru or Scemiophris, monarchs of the Twelfth dynasty. One at

¹ Passalacqua, *Cat. Rais.* p. 146.

² *Descr. A.*, vol. v. Pl. 85, figs. 17-20; *Ant. Mem.*, vol. ii. c. xviii. p. 18; Palin N. G. in the K. Villerhets *Historia*, 8vo, Stockholm, 1833, 11.

³ For further information and engravings of these amulets, cf. Klaproth, *Collection Palin*, 4to, Paris, 1829; Leemans, *Mon. Ég.*, pl. xxvii.; xli.-xliv. *Not. Descr.*, p. 21; St. Quintino, 'Lezioni

intorno diversi argomenti d'Archæologia,' vi.; *Descr. de l'Ég. A.*, vol. v. Pl. 79 and foll.; Steinbuchel, *Scarabées Égyptiens figurés du Musée des Ant. de S. M. l'Empereur*, Wien, 1824; Bel-lermann, *über die Scarabeen-gemmen*, Berl. 1820-21. Tassie, *Cat. Gems*; Champollion, *Not. Descr.*, pp. 50-52; E. R., 3522-4374.

Vienna has the name of Petamen, a scribe, and is probably of the Twenty-sixth dynasty. In general they are executed with more than usual care, and it is extraordinary to find them in use at this early period, as no impressions made from cylinders have been found.

It is important to observe that these objects attest a community of art in Assyria and Egypt. Some of the amulets, in shape of a head, wearing a round cap, are supposed to be of the Persian period. The mottoes or hieroglyphs found on them are of different purport, probably varying according to the caprice or sentiment of the wearer. Some are the figures, names, and titles of the principal gods of Thebes and Memphis; such as Amen-Ra or Jupiter, Mut or Juno, and Chons or Hercules; Phtha or Vulcan, the tutelary god of Memphis; Bast, Pasht, or Bubastis, the Egyptian Diana; and Nefer Atum, the son of Phtha and Pasht. The names of Osiris, Isis, Horus, and some of the inferior deities of the Pantheon occur, and the principal animals, such as lions, cynocephali, the bull Apis, the cow of Athor, which produced the Sun, jackals, cats, and other sacred animals; besides many combinations of serpents, scarabæi, lotus flowers, and other emblems and symbols, such as mæanders, and curved and spiral lines, the meaning of which it is not easy to determine. These subjects were probably appropriate for the signet-rings of the numerous religious bodies attached to the temples. Another large class of these objects, adapted for the public functionaries, are inscribed with the names, prænomens, and other titles of the kings of Egypt, and are most valuable for the illustrations which they afford of Egyptian history, some of the names being scarcely known except from these sources. The information they convey is, of course, generally very laconic, but sometimes the names are coupled with some facts connected with them; such as, that the king is the son of a certain queen, or that he is beloved of the god Amen-Ra, or that he has conquered the foreigners. In the reign of Amenophis III., of the Eighteenth dynasty, scarabæi of the unusual length of three inches, and inscribed with several lines of hieroglyphs, were issued. They record the marriage of this king with Taia, the name of the queen's parents, and the limits of the Empire of Egypt—Naharaina or Mesopotamia on the North, and the Kalaas on the South;¹ the

¹ E. R., 4096; Rosellini, M. R., xlvi.

number of lions¹ killed by the king in the first ten years of his reign; and the dimensions of a gigantic tank or lake, made, in his eleventh year,² to celebrate the festival of the waters, and to receive the boat of the disc of the Sun. None of these objects are of a later period than the age of the Ptolemies, when engraved stones came into use. The last division consists of those which are inscribed with names or mottoes, such as, "A happy life!" — "Sacred to Amen!" — "May your body be well, your name endure!" — "Good luck!" Such seals were probably used in epistolary correspondence, and generally served as rings; but they were often inserted among the beads of necklaces or bracelets. It has been supposed that the amulets were also used as money for the purpose of barter or exchange, though it is evident that this could not have been the case, not the slightest trace of any such custom being discoverable among the hieroglyphical inscriptions, nor in any of the scenes depicted in the Tombs; while, on the other hand, clay seals, which have evidently been impressed from similar objects, are found on letters written during the time of the Ptolemies.

Here closes the account of the potteries of Egypt, which never attained a higher excellence in the art of making porcelain. Yet this porcelain was regarded by contemporary nations with as much admiration as that of the Chinese excited in Europe in the seventeenth century. But a further step was undoubtedly required to produce a ware at the same time compact as stone and brilliant as glass, and the discovery of this is due to the Chinese. The Egyptians, although they possessed the requisite materials, failed to combine them so as to make a true porcelain.

¹ E. R., 4095; Young, Hieroglyphics, Pl. xiii.; *Descr. de l'Égypte Ant.*, vol. v. Pl. 81, fig. 6, No. 2.

² Rosellini, M. R., xliv.; Hincks on

the Age of the XVIII. Dynasty of Manetho, *Trans. R. Irish Acad.*, vol. iii. Part 1, p. 7, 4to, Dublin, 1843.

CHAPTER III.

Assyrian pottery—Sun-dried clay—Kiln-baked bricks—Inscriptions—Terra-cotta writings—Unglazed pottery—Terra-cotta figures—Glazed ware—Bricks—Vases—Enamelled bricks. Babylonian pottery—Sun-dried bricks—Kiln-baked bricks. Unglazed ware—Babylonian writings—Bas-relief and figures in terra-cotta—Glazed ware—Coffins. Jewish pottery. Phœnician pottery.

ALTHOUGH the pottery of Assyria and Babylonia bears a general resemblance in shape, form, and use to that of Egypt, it has certain specific differences. As a general rule, it may be stated to be finer in its paste, brighter in its colour, employed in thinner masses, and for purposes not known in Egypt. Hence it exhibits great local peculiarities; but, as prior to the excavations of M. Botta and Mr. Layard, only a few specimens were known, and as even now their number is comparatively small, the Assyrian pottery has afforded less opportunity for investigation than the Egyptian or the Greek. The Assyrian sculptures, too, do not give that insight into the private life of the people which is presented by the wall-painting of the Egyptian tombs; and less is known of the arts and sciences of Mesopotamia.

The plains of Assyria, like the valley of the Nile, being abundantly supplied with clay by the inundations of the Tigris and Euphrates, the potter was as well provided with the material of his art as the Egyptian in the Fayoum or the Delta. It was most extensively employed for the manufacture of bricks, which were easily formed of the common clay moistened with water and mixed with a little stubble to bind it together. The chief use of bricks was for forming the high artificial platforms or mounds, generally about thirty feet high, on which the Assyrian edifices were placed; and, for this purpose, they were fabricated out of the clay dug from the trench or dry ditch¹ with which the city was surrounded. They were also employed for the walls of the town, for the houses of the inhabitants and the tombs of the dead.² They

¹ Layard, *Nineveh*, ii. 275.

² *Ibid.*, ii. 248.

were cemented with a mortar made of wet clay and stubble; and when employed for military purposes, were revetted with blocks of the grey marble of Mosul, a kind of very calcareous gypsum, to prevent them from crumbling, and to enable them to offer greater resistance to those ancient siege-pieces—the battering-rams. In some instances, as at Mespila and Larissa,¹ the walls were demi-revetted, or faced with stone only half-way up; namely, about fifty feet from the bottom of the ditch, quite sufficient to resist the attacks of the ram. When used in the internal portions of the great edifices, they were also faced with slabs of the Mosul marble, on which historical and religious subjects were carved in bas-relief, and painted; or were covered with stucco, on which similar scenes were depicted.² Some of these bricks have been even found gilded;³ and there is every reason to believe that the unrevetted walls of the Assyrians, like those of Ecbatana, were coloured externally white, black, purple, blue, and orange, as well as silvered and gilded.⁴ It would appear that the bricks were made in a square wooden frame or mould, and some are inscribed or impressed with a mark, like the Egyptian. There is some difficulty in measuring them accurately, as they are not so carefully and truly made as the bricks of Babylon and Egypt.

Unbaked figures, bearded, and with a conical cap like that of the deity Bel or Ninip, were found under the pavement-slabs of the Assyrian palaces, as if deposited there for propitiatory purposes.⁵ These are the only methods in which sun-dried clay is known to have been employed in Assyria.

Although the Assyrians employed baked bricks less frequently than the Babylonians, still they were sufficiently common among them; and these indestructible records have preserved some most important facts in the history of the people. They were made by the same process as the sun-dried bricks, being mixed with loam and sand, and also with stubble or vegetable fibre, apparently to hold them together before they were sent to the kiln. They are slack-baked, light, and of a pale red colour. Like the Egyptian baked bricks, they were chiefly employed to keep out moisture, hence their use for the ground floors and outer walls of the palaces. Some of the

¹ Xenophon, *Anab.* III. iv. 7–10.

² Layard, ii. 12, 36, 38, 40.

³ *Ibid.*, ii. 264.

⁴ Herodotus, i. 98; cf. Rawlinson in *Geogr. Soc.*, x. p. 127.

⁵ Layard, ii. 256, 37, 1.

tombs were made of them.¹ They were laid in two tiers, with layers of sand between them, apparently to keep them level, or else to repel the damp.² Sometimes they were cemented with bitumen,³ but never with reeds and asphalt, as at Babylon.⁴ The bricks from Nimrúd, stamped with the name of the monarch Assurnazirpal, who reigned about B.C. 880, are from 14 to $14\frac{1}{2}$ inches long, from 12 to 6 inches wide, and 4 to $4\frac{1}{2}$ inches thick. Those of Shalmaneser II., his succèssor, B.C. 850, are from $18\frac{3}{4}$ to 14 inches long, $18\frac{1}{2}$ to $12\frac{1}{2}$ inches wide, and $4\frac{1}{2}$ to 3 inches thick, they come from Karamles. Those of Sargones or Sargon, his successor, about B.C. 709, from Khorsabad, are about $12\frac{1}{2}$ inches square and $4\frac{1}{2}$ inches thick. The bricks of Sennacherib, at Kouyunjik, B.C. 720, are from 22 to $12\frac{1}{2}$ inches long, and with a thickness of from 4 to 3 inches. Those of his successor Esarhaddon have been found at Nimrúd. The bricks of Assur-ebil-ili-kain, the last monarch, about B.C. 629, are from $14\frac{1}{2}$ to $13\frac{1}{2}$ inches long, and from $6\frac{1}{2}$ to $7\frac{1}{2}$ inches wide, and $4\frac{1}{2}$ to $3\frac{1}{2}$ inches thick. Some bricks from the Nebbi Yunus measured 12 inches square by 4 inches wide. The general square was 14 inches, or two-thirds of a Babylonian cubit.⁵ It will be at once perceived that they are of two classes :—the one consisting of square bricks measuring from 22 to 12 inches, and varying in thickness from 4 to $3\frac{1}{2}$ inches ; the other of rectangular bricks of about 14 inches long, $7\frac{1}{2}$ to 6 inches wide, and $4\frac{1}{2}$ to 4 inches thick,—thus, like the Egyptian, being twice as long as they were wide, and three times as long as they were thick. Those at Kalah Shergat measured 14 inches square, by 3 inches thick. In all probability the above dimensions contain as their base the true elements of the Assyrian cubit. Each brick had an inscription impressed on it in the Assyrian arrow-headed character ; not stamped, as in Egypt, in a small square or oval depression in bas-relief, but intaglio, and either covering one of the broad-sides, or running along the edge. Some semicircular bricks in the collection of the British Museum, measuring about one foot diameter, have the inscription on the edge. It has not been

¹ As at Kouyunjik, Rich, Residence, c. xiii. 36.

² Layard, ii. 18 and 261. On some were found rude drawings and scrawls of men and animals. Ibid., 13.

³ Layard, ii. 16, 18, 37, 38.

⁴ Rich, Residence, p. 36.

⁵ These dimensions were communicated by Mr. Layard.

stated how the bricks were laid at Nimrúd, but at Babylon the impressed face was downwards.

It is not easy to pronounce whether these characters were stamped, or inscribed by a potter with a style. Probably, however, they were made by the former means, as the trouble of writing upon each brick would have been endless. The knowledge of the history of the country, and especially of its geography, depends greatly on the deciphering of these inscriptions; since they not only record the name of the king who erected the edifice which they compose, but sometimes also his genealogy for two or three generations, and the name of the place in which the building stood. The formula on each brick was the same, with unessential variations, such as the interchange of certain homophones or signs, which are of great value to philologists. It is these variations which teach the secret of the language. The inscription on the bricks of the north-west, or oldest palace at Nimrúd, contain the name and titles of Assurnazirpal, who flourished about B.C. 880, and of his father and grandfather. Those in the central palace had seven lines of inscriptions.¹ The bricks of the south-west palace contained also inscriptions in three lines, recording its founder, Esarhaddon, his father Sennacherib, and grandfather Sargon.²

In the same manner the bricks at Nebbi Yunus, at Kouyunjik, and Khorsabad, are found to record the mounds and sites of the cities of Nineveh, Mespila, and Sargon. The inscriptions on those of Gerdapan, Sherleker, and other localities, have not yet been published. At Karamles was found the usual platform of brickwork, the bricks bearing a name supposed to be that of Sargon.³ Rich found bricks at Arbila, but uninscribed,⁴ as well as at Khistken,⁵ and at Denbergard, the favourite residence of Khusroo Purvis,⁶ in the Zendan.

The Assyrians, unlike any other nation of antiquity, employed pottery for the same objects, and to the same extent, as papyrus was used in Egypt. Thus bulletins recording the king's victories, and even the annals of his reign, were published on terra-cotta cylinders, shaped like a rolling-pin, and usually hollow, on hollow hexagonal prisms. These are of a

¹ They are given in Layard, ii. 194. For the reading, cf. Sir H. Rawlinson's Memoir, p. 415, 417.

² Layard, p. 197. Cf. Sir H. Raw-

linson's Memoir, p. 423.

³ Layard, i. 52.

⁴ Rich, Residence, c. xii. p. 18.

⁵ II., 276.

⁶ II., 253.

remarkably fine material, sometimes unpolished or unglazed, and at others covered with a vitreous siliceous glaze or white coating. On the cylinders the inscriptions are engraved lengthwise; on the prisms they are in compartments on each face. Each wedge is about one-eighth of an inch long, and the complicity with which the characters (a cuneiform writing-hand) are arranged is wonderful, and renders them exceedingly difficult for a tyro to read. The principal hexagonal prisms and cylinders are those of Tiglath Pileser II., found at Kalah Shergat, of Sargon, of Sennacherib, detailing his annals from the first to the ninth year of his reign, and recording the conquest of Judæa, those of Esarhaddon and Assurbanipal, found at Koujunjik.

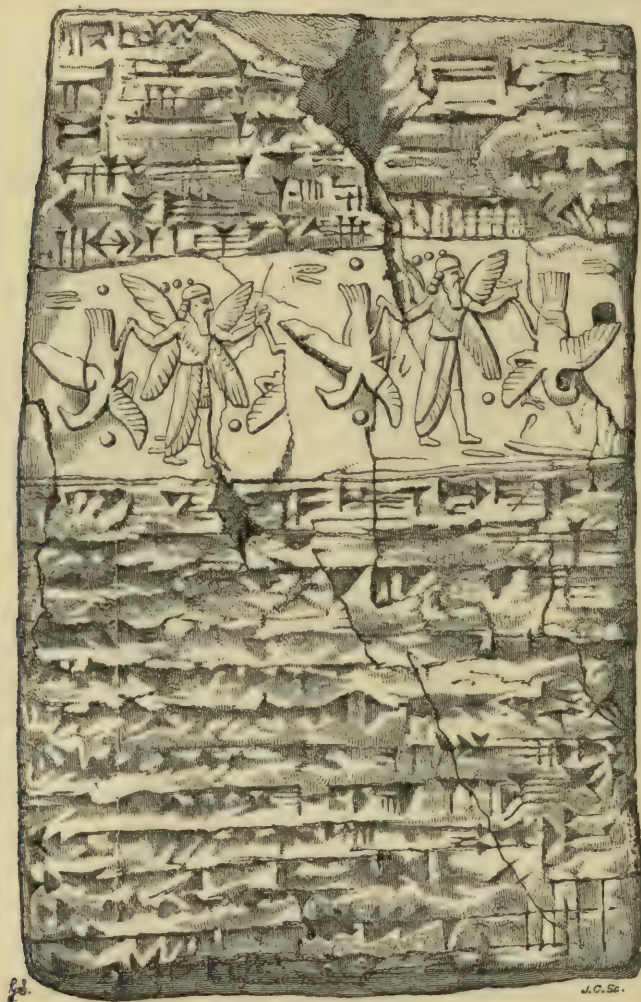
Sales of land and other title-deeds were also incised on rectangular pieces of this polished terra-cotta, slightly convex on each side, and, in order to prevent any enlargement of the document, a cylinder was run round the edges, or across, leaving its impression in relief; or if the names of witnesses were affixed, each impressed his oval seal on the wet terra-cotta, which was then carefully baked in the kiln. The celebrated cylinders of carnelian, chalcedony, and other substances, were in fact the official or private seals by which the integrity of these documents was attested.¹ These title-deeds are portable documents of four or five inches square, convex on each side, and occasionally also at the edges. Their colour varies, being a bright polished brown, a pale yellow, and a very dark tint, almost black. Some of these sale tablets, as they are called, record the sale of Phœnician slaves, in which case the name of the slave was inscribed in Phœnician on the edge. The paste of which they are made is remarkably fine and compact. The



No. 63.—Hexagonal Prism, inscribed with the records of a king's reign. From Kouyunjik. Brit. Mus.

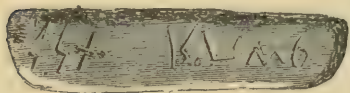
¹ A fragment of one of these is given in Rich, *Residence*, pl. xxi. p. 38, and described as of a yellowish paste. Cf. Sir W. Ouseley, *Travels*, i. p. xxi. See also "Babylonian Pottery."

manner in which the characters were impressed on the terra-cotta barrels and cylinders is not known; those on the bricks



No. 64.—Terra-cotta Tablet sealed by a cylinder. From Kouyunjik.

used for building were apparently stamped from a mould,¹ but those on the deeds and books were separately incised—perhaps with a prismatic stick or rod, or, as others have conjectured, with the edge of a square rod of metal. In some instances, where this substance was used for taking accounts, it seems just possible that the moist clay, rolled up like paste, may have been



No. 65.—Phoenician Inscription (name of a slave) on edge of 67.

¹ Cf. Nasmyth, Landseer, *Trans. Roy. Soc. Lit.*, ii. 310; Layard, ii. 184.

² A fragment with seals is also given in Sir R. K. Porter's *Travels*, 4to, Lond. 1822.

unrolled and incised with rods. The characters are often so beautifully and delicately made, that it must have required a finely-constructed tool to produce them.¹



No. 66.—Terra-cotta Tablet impressed with seals.



No. 67.—Terra-cotta Tablet with seals.

Some small flat fragments of a fine reddish-grey terra-cotta which have been found among the ruins, appear to contain calculations or inventories, whilst others are perhaps syllabaries or vocabularies, to guide the Assyrian readers of these difficult inscriptions. A large chamber, or library, of these archives comprising histories, deeds, almanacks, and spelling-books, was found in the palace of Sennacherib at Kouyunjik.² It is supposed that altogether about 20,000 fragments of these clay tablets or ancient books of the Assyrians, containing the literature of the country, have been discovered. Some of the finer specimens are covered with a pale straw-coloured engobe, over which has been thrown a glaze. Some horoscopes have been already found on stone, and careful examination has now detected the records of some astronomer royal of Babylon or Nineveh inscribed on a brick. The most remarkable of these tablets, which vary in size from nearly a foot to an inch square, are the canons or lists of the eponymous officers by whose name

¹ Layard, ii. 187.

² Many of these were found at Nimrūd and in Assyria.

the public documents were dated from B.C. 911 to B.C. 648; three recording the conquests of Egypt and Elam, and mentioning Gyges king of Lydia in the reign of Assurbanipal; the numerous documents dated in the years of the eponymous officers, the mythological records, with names of the deities, and the poem describing the descent of the goddess Ishtar from heaven. There are observations of lunar and solar eclipses, and of the movement of the planet Venus, petitions and letters addressed to Assyrian monarchs. The laws and religious rites and prayers, in two dialects; the Accad, or earlier, and the Assyrian, or later, language; the tablet dated in the twenty-second year of Sennacherib, and explanations of portents. Thus, while the paper and parchment learning of the Byzantine and Alexandrian schools has almost disappeared after a few centuries, the granite pages of Egypt, and the clay leaves of Assyria, have escaped the ravages of time and the fury of barbarism.

In Egypt some receipts and letters have been discovered written on fragments of tile, and on the fine porcelain of the Chinese are often found extracts of biographical works, snatches of poetry, and even whole poems; but the idea of issuing journals, title-deeds, inventories, histories, prayers, and poems, not from the press, but from the kiln, is startling in the nineteenth century.

The fact that baked clay was employed in this manner was by no means unknown to the ancient Greek and Latin writers. The Chaldæan priests informed Callisthenes,¹ who accompanied Alexander the Great to Babylon, that they kept their astronomical observations on bricks baked in the furnace, and Epigenes, who lived probably in the early part of the third century B.C., is stated by Pliny² to have found, at Babylon, astronomical observations, ranging over a period of 720 years, on terra-cotta tiles. Another use of this plastic material in Assyria was for seals, which were attached to rolls of papyri, linen or leather, and placed either on the side of the



Nos. 68, 69.—Seals. From Kouyunjik.

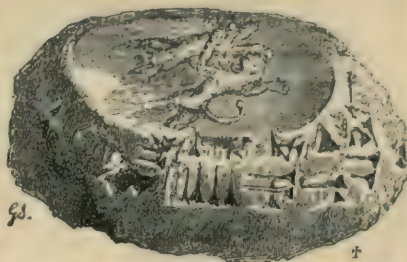
¹ Plin. Hist. Nat., I. vii. c. lvi. s. 57, ed. Sillig., although Voss, De Hist. Græc. Westermann, p. 437, 8vo, Lips. 1838, supposes him of uncertain age; but as

he was a Greek, it is probable that he was one of those who accompanied Alexander to Babylon.

² IV., v. 1.

roll when it was made up, or else appended by a slip or string. Several such seals were found in the chamber supposed to contain the royal archives at Kouyunjik; among them was one of Sabaco, king of Egypt, who reigned B.C. 711, and was probably contemporary with the Assyrian king, Sennacherib.

It is evident that these seals cannot have been appended to the document in the baked condition in which they are found, and some exhibit the traces of the fingers by which they were squeezed, and of the cloth or strap by which they were appended to the



No. 70.—Inscribed Seal. From Kouyunjik



No. 71.—Seal of Sabaco and Sennacherib.
From Kouyunjik.



No. 72.—Egyptian Seal, enlarged.

royal muniments. These could only have been impressed while the clay was moist. Similar seals of unbaked clay have constantly been found attached to Egyptian papyri, sometimes bearing royal names.



No. 73.—Egyptian Seal. From Kouyunjik.



No. 74.—Back of Seal. with marks of cords and fingers

It is, therefore, interesting to reflect, as in the case of the seal of Sabaco already mentioned, that if the autograph of Sennacherib, or of Nebu-

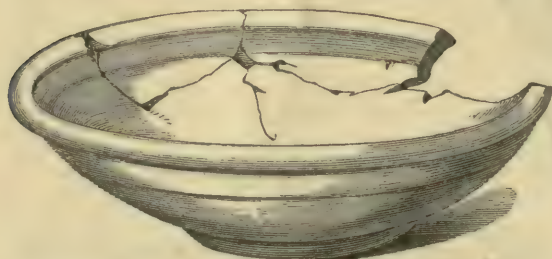
chadnezzar, has been lost, time may have yet preserved an impression of the royal finger.

The researches of Botta and Mr. Layard brought to light some of the terra-cotta vessels of unglazed or unpolished ware which were in use among the ancient Assyrians. These wares were found under different circumstances. One saucer-shaped vase, or patera, Mr. Layard found built into the back of a wall of the N.W. palace at Nimrúd, evidently through the blunder of the workman. It must consequently have been of the age of that palace.¹ It has rather thick sides, and is of a pale reddish-yellow clay. Another vessel, having equal claims to antiquity, which was found between two colossal bulls at the entrance of a chamber of the N.W. palace, is a cylind-



No. 75.—Small heart-shaped Vase, polished. From Nimrúd.

drical jar, with two small handles, and ornamented at the sides with two figures of a god with an Egyptian head-dress, a bird's body, human head and arms, and four wings. It is 1 foot 6 inches



No. 76.—Bowl covered with a coating, and polished. From Nimrúd.

high, 1 foot 7 inches in diameter, and about $\frac{1}{4}$ inch thick. The clay is of a pale yellow colour, and gritty texture. Mr. Layard also found at the S.E. corner of the same mound an earthen sarcophagus, about 5 feet long, and very narrow, having

two jars made of baked clay, of a red colour, placed at its side. Upon the covering slab was the name² of the Assyrian king Shalmaneser, who built the central palace. Vases of baked clay were found inside another sarcophagus, scarcely 4 feet long, which was in the shape of a dish-cover. Similar coffins were exhumed at Kalah Shergat.³ A few vases and other objects of pottery were picked up above the edifices of Kouyunjik. Some of these vessels were evidently used for purposes of sepulture, as they contained burnt human bones.⁴ The vases from Nimrúd were chiefly found in the tombs in the mounds above the palaces, which

¹ Layard, ii. 13.

² Ibid., ii. 52.

³ Ibid., i. 352; ii. 18.

⁴ Ibid., i. 14.

seem to have been tenanted after they had fallen into decay. The clay of these vases is generally fine, and rather yellow in tone. They consist of amphoræ with rounded bases, some small jugs, little jars, jugs resembling those of the ancient Egyptians, shallow pateræ, or little cups, one ribbed,¹ like those represented in the hands of monarchs, a vase of a purse-shape, like the Greek aryballos, and various unguent vases exactly resembling those found in Roman graves in Italy and other parts of Europe. A group of the pottery would in fact exhibit



No. 77.—Group of Assyrian Vases.

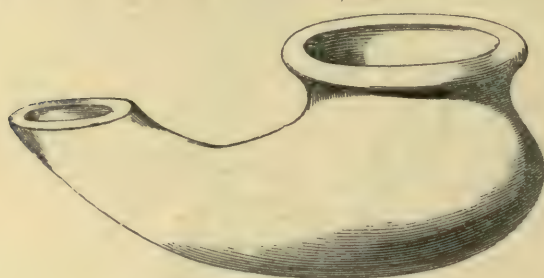
very little difference in respect to shape from that found in ordinary Roman sepulchres. With these objects were also found certain lamps, which, from the helices, or architectural ornaments on their handles, were evidently of Greek fabric, and of the period of the Seleucidæ; and some terra-cotta figures, also the work of Greek artists, and presenting well-known types. Some of the lamps are of a peculiar shape, with long recurved nozzles, still black from the effects of burning,² and such as might have been lighted at Belshazzar's feast. The vases, few of which are of any great size, range from 1 inch to 2 feet high. Their ornaments are of the simplest kind, consisting of a few annular lines or concentric rings, sometimes diversified with bands of hatched lines, resembling the continuous repetition of a cuneiform wedge.

¹ Layard, *Mon.*, Pl. 95, 96, 97.

² *Ibid.*, Pl. 95, 96.

Several vases of this kind were found in the excavations which were made at Khorsabad. They contained burnt bones and were in the shape of urns with oval bodies and covers, having a hatched ornament round the body. Each of these vases with its contents was placed in a separate cell; and they were evidently contemporaneous with the palace.¹

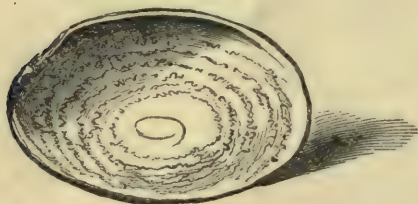
That this unglazed ware continued to be made till a late period is proved by certain basins, brought from Chaldæa, each



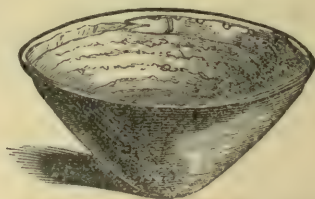
No. 78.—Lamp from Nimrud.

having a lid or cover, inscribed with Hebrew and Syriac characters. These inscriptions have been deciphered by Mr. Ellis, and their exact age can therefore be determined; but when we consider how constant was the habit among the Assy-

rians of covering every object with their arrow-headed inscriptions, and that none occur on any of their earthen vessels, but, on

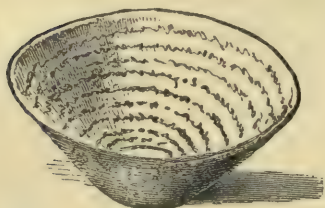


No. 79.—Bowl with Chaldee inscription.



No. 80.—Bowl with Hebrew inscription.

the contrary, inscriptions in the square Hebrew and Estranghelo-Syriac characters, it is evident that the greater part of this



No. 81.—Bowl with Syriac inscription.

pottery is not of the old Assyrian period. It belongs probably to about the fourth century of our era. When the palace fell to decay, consequent on the downfall of the empire, the huge mounds were tenanted by the Chaldæan, the Greek, the Roman, and the Arab, and it is probable that to some of these races many of these

vases must be referred. Various kinds of ornament were

¹ Botta, *Mon. de Nineveh*, Pl. 165.

adopted. On some, hatched lines, forming continuous bands, were impressed with a tool while the clay was moist. Others have continuous perpendicular and horizontal lines, formed apparently by the repetition of an arrow-headed character. On one specimen is a series of goats and pomegranates, resembling in treatment the designs found on the gems of the Sassanian monarchs of Persia, but possibly old Assyrian. Painting is rarely seen on the unglazed vases. Some fragments from Karamles and other localities had pale yellow backgrounds with horizontal or vertical lines of a dark brown colour. On some specimens a few characters resembling the Phœnician have been written in a dark carbonic ink.



No. 82.—Stamp on a vase, apparently Sassanian.

Although there can be no doubt that many figures of the Assyrian deities, and many of the architectural ornaments employed by that people, were made in terra-cotta, few have reached the present time. Probably, as in Babylon, they were cased with gold and bronze, which attracted the cupidity of the spoilers. Several small terra-cotta figures made of a fine clay, which has turned of a pale red in baking, were found at Nimrūd¹ and at Khorsabad.² Amongst them are figures of Ishtar, the Assyrian Venus, and Dagon, or Annu, covered by a fish as the god of the waters. They are coloured with a cretaceous coating, and resemble in all respects the Greek pottery. They are probably of the age of the Seleucidæ, though some may be referred unhesitatingly to a period prior to the fall of Nineveh. In some



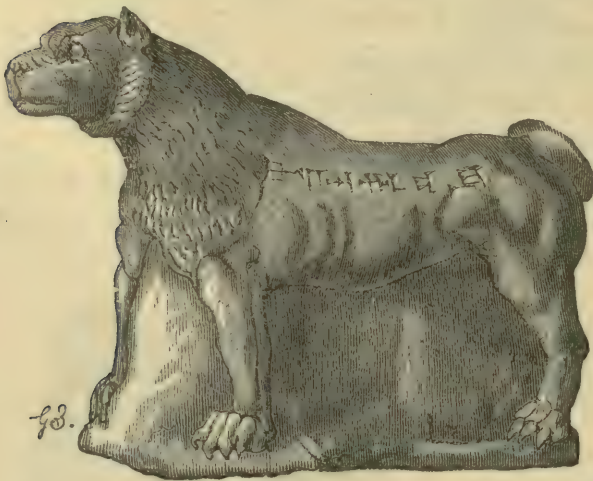
No. 83.—Terra-cotta figures of Assyrian Venus.

¹ Layard, *Monuments*, Pl. 95, Nos. 5, 6. as the ditch or trench in which they were, are figured. Botta and Flandin, *Mon. de Ninevè*, Pl. 165.

² Those found at Khorsabad, as well

of the corbels of the N.W. palace, the part projecting from the wall was moulded in terra-cotta in the shape of five fingers, and inscribed with the usual formula, "The Palace of Assurnazirpal, the great king."¹ These are of a pale red colour, like the cylinders. There are also some weights in the shape of sleeping ducks, made of a fine yellow clay, and inscribed with numerals.² Moulds for making small figures have also been found in terra-cotta. Some seals, about an inch in diameter, of fine dark clay, were discovered at Khorsabad, impressed from a circular or conical gem, with the subject of a king stabbing a lion with a sword.³

In removing one of the numerous slabs representing the



No. 84.—Terra-cotta Dog, from Kouyunjik.

hunting scenes of Assurbanipal at Kouyunjik, there were found several little terra-cotta figures of dogs, standing, made of a coarse clay, covered with blue, red, or black paste, and having names inscribed on them, such as the guardian of the house, the lion-tamer. These are supposed to be

images of hounds of the royal pack, probably those which had been killed in hunts of lions and other animals.

Specimens of Assyrian glazed ware or porcelain are comparatively rare; but enough have been found to show that it was extensively employed in the same manner as among the Egyptians for architectural decoration, religious purposes, and domestic uses. It is, however, far inferior in all essential qualities to the Egyptian manufacture, being coarse and dull, and having want of cohesion between the body and the glaze, while the vases and other objects made of it are deficient in the beautiful and elegant outlines of the Egyptian pottery.

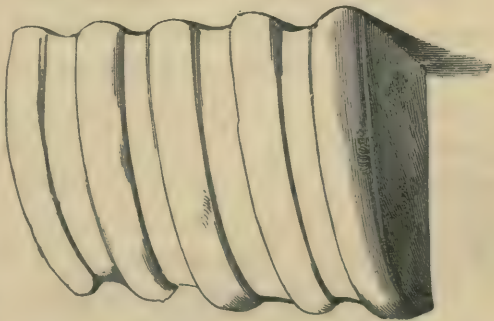
The application of a glaze to bricks, in order by this means

¹ They are deposited in the British Museum.

² Layard, *Monuments*, Pl. 95, No. 17.

³ Botta, *Mon. de Ninevé* Pl. 164.

to give the appearance of fayence, to the sides of the rooms and even (if we may believe the mythological accounts) to the walls of cities, was probably derived by the Assyrians from the Egyptians, who at a very early period had inlaid in this manner the chambers of the pyramid at Saqqara, and later the temple of Rameses III. at Tel El Yahoudeh or Oneias. The glazed or enamelled bricks from Nimrúd are of the usual kiln-dried kind, measuring $13\frac{1}{2}$ inches square, and about $4\frac{1}{2}$ inches thick. They were laid in rows horizontally above the slabs of sculpture of the Mosul marble, and seem to have been employed in the construction of cornices. They are glazed on one of the narrow sides or edges only, having on this edge various patterns, chiefly of an architectural nature, such as guilloche or chain ornaments, bands of palmettes or helices,¹ and fleurettes or flowers of many petals. The colours employed were blue, black, yellow, red, and white. The glaze, which is much decomposed, easily exfoliates, and the colours have lost much of their freshness.² It would appear that patterns of tolerably large size were executed in this manner, each brick having its appropriate portion enamelled upon it. Thus, for example, there is a foot in a sandal and part of the leg of a figure,³ about 2 inches long, which indicates a figure about a foot high, on one brick in the British Museum, and on another is the head of a goat, apparently also part of a figure. Another brick found in N.W. palace of Nimrúd had a horizontal line of inscription in arrow-headed characters of a dark colour, and with square heads, like nails. Its tenor was of the usual purport, "The palace of Assurnazirpal."⁴ Bricks of this glazed kind were found chiefly in the space between the great bulls which flanked the entrances of the chambers. From Nimrúd were also brought corbels of blue fayence, or what has been called porcelain,⁴ the under part modelled to represent the five fingers of the hand. They were



No. 85.—Blue Corbel, from Nimrúd. Brit. Mus.

¹ Layard, 'Monuments of Nineveh,' fol., London, 1849, Pl. 84, 86, 87.

² Ibid., Pl. 84, 87.

³ Layard, ii. 180.

⁴ Cf. Layard, ii. 112.

⁵ Layard, Monuments, Pl. 84.

let into the wall to hold some architectural member, and are 8 inches long and 4 inches broad, that part only which projected from the wall being vitrified. A brick brought from the second excavation at Nimrúd has on it the subject of the monarch receiving a draught of wine from a eunuch. It is traced in a thin dark outline upon a blue ground, and resembles a Dutch tile, like those which used to ornament the stoves and chimney-flues of our ancestors.

The analysis, made in the Museum of Practical Geology, of the colours of the enamel employed in this brick, shows that the opaque white was produced with tin, the yellow with antimoniate of lead, or Naples yellow, the brown with iron, the blue and green with copper. The flux and glazes consisted of silicate of soda aided by lead. The body or paste of the brick is of a very calcareous quality, and to aid the adhering of the enamel to the brick, it was only laid upon one surface, which was placed horizontally when baked.¹ This is proved to have been the case by the melted enamel having trickled down the sides. The brick appears to have been first slightly baked, and after being painted, when cold, with the required colours, to have been a second time sent to the furnace. This glazed ware was probably produced at a lower temperature than that made at present, which it is difficult to manufacture without its warping in the kiln. The enamelled bricks from the palace at Nimrúd show that whole walls were composed of them, and formed a kind of mosaic work, representing subjects of considerable dimensions; for not only are there fine architectural ornaments,—such as the guilloche, rosettes, leaves, and flowers, goats, and winged animals,—but also part of the face of a figure which must, when complete, have been about three feet high, and subjects like those of the friezes in alabaster. These had their subjects in white outline on pale blue, olive-green, and yellow grounds. Many enamelled bricks were also found at Khorsabad.² Similar bricks have been found in the palace of Susa by Mr. Loftus, with the remains of a Persian cuneiform inscription, and other ornaments. Columns and pilasters were also made of semicircular bricks.

Several vessels of fayence or porcelain, which resemble in their general character Egyptian vases, have been found amidst

¹ Sir H. De la Beche and Mr. Trencham Reeks, *Mus. Pract. Geol. Cat. of Spec.*, 8vo, Lond. 1850, 30–32.

² For some specimens, see Layard, *Monuments of Nineveh*, fol., Lond., 1849, Pl. 84.

the ruins of the Assyrian palaces, chiefly in the tombs of the mounds. Two, in the shape of amphoræ, with twisted handles, were discovered in a sepulchre of the central mound,¹ and are now in the British Museum. Others were found at Kalah Shergat, Kouyunjik, and Karamles.² All the mounds of Assyria, in fact, have scattered among their débris the remains of the vessels of fayence which formerly decorated the palaces. Fragments in the British Museum, show that vessels lined with coarse blue glaze were in use in Assyria. The clay of these vases is the same as that of the bricks, except in one or two instances, in which it is of a fine white colour, like that of the body of the Egyptian figures. A small glazed scarabæus was found at Khorsabad.³ The prevalent colour of this ware is a fine bright blue, verging to a green when the surface has been slightly decomposed. Other fragments, found in different localities, were of a pale lilac colour, or of a yellow pattern on a blue ground. In some instances the ground was white, with stripes of a brown and of a purple colour.⁴ Few specimens are found, and there is consequently every reason to believe that this porcelain was rare and highly prized. As it has been discovered only very recently, no analysis has as yet been made, either of its composition or its colouring matter; but there is every reason to believe from its appearance that it is the same as the fayence of Babylon—the fine clay of the country forming its body, and the glaze being a vitreous silicated substance coloured with metallic oxides, principally of copper. A very remarkable series of fragments of votive dishes, made of a pale yellow and light red pottery were found in the temples of Nineveh and Sherif Khan. They had round them in circular horizontal lines inscriptions containing the royal names and titles from the time of Shalmaneser I., B.C. 1300, to that of Sennacherib, B.C. 705.



No. 86.—Vase discovered in tombs of central mound at Nimrud.

¹ Layard, ii. 18; Mon. of Nineveh, Pl. 85.

² Ibid.

³ Mon. de Ninevé.

⁴ Layard, Monuments, Pl. 85.

Some egg-shaped amphoræ, with a blue glaze, have been discovered at Araban, besides several plates and bowls of a yellow paste, glazed with brown and purple arabesque and floral patterns, probably to be referred to a later period than the Arabian dominion. Some of the fragments dug up at Sherif Khan were overlaid with a white engobe. Two large discs found at Baashok, with raised studs, ornamented with a pattern of leaves resembling the antefixal ornament of the Greeks, and alternate flowers of the pomegranate, were also painted in dark brown upon a cream-coloured engobe, and glazed.

The structures of Babylon, like those of Assyria, were erected on platforms of sun-dried bricks, and the inner portions of the walls, and the more solid masses of the buildings, were made of the same material. Hence sun-dried bricks were found in all the great ruins of the country; at the Mujellibe,¹ the Birs Nimrûd,² the Akerkuf,³ Niffer,⁴ and in the immense mounds⁵ which mark the walls or other sites of the ruined cities of the plains of Shinar.⁶ These bricks, not being often found entire, have proved less attractive to the traveller and archæologist than the kiln-dried bricks, and hence their dimensions have been left unrecorded. They are rudely shaped, resembling clods of earth, and are composed of a kind of clay-mortar, intermixed with chopped straw, grass, or reeds. Those of the Akerkuf have no straw. These bricks were made by the usual process of stamping out of a wooden block mould. They were laid with slime or clay, and reed.⁷

Besides these sun-dried bricks, remains of kiln-baked or burnt bricks are found in all the principal ruins of ancient Babylonia, and were used for the purpose of revetting or casing the walls. Like the sun-dried bricks they are made of clay mixed with grass and straw, which have, of course, disappeared in the baking, leaving, however, traces of the stalks or stems in the clay.⁸ Generally they are slack-burnt, of a pale red colour, with a slight glaze or polish.⁹ The finest sort are white, approaching more or less to a yellowish cast, like the Stourbridge, or fire-brick; the coarsest are red, like our ordinary

¹ Layard, *Discoveries*, pp. 165–167; *Mon.*, Pl. 53, 54–55.

² Layard, *Discoveries*, 1853, p. 132.

³ Rennel, in 'Archæologia,' xviii. 249; Sir R. K. Porter's *Travels*, ii. 329; Pietro della Valle, 4to, 1616; Rich, *Memoir*, 28.

⁴ Rich and Porter, *loc. cit.*

⁵ Rich, *Memoir*, 8vo, Lond., 1815, 62.

⁶ Rawlinson, *Mem.*, cf. *infra*.

⁷ Porter, ii. 277.

⁸ *Ibid.*, 329.

⁹ *Ibid.*, 310.

brick. Some have a blackish cast, and are very hard.¹ The finest are those which come from the ruins of the Akerkuf. The general measurement of the kiln-dried bricks, at the Birs Nimrúd, is 1 ft. 1 in. square, and 3 in. thick.² Some are submultiples, or half of these dimensions. A few are of different shapes for particular purposes, such as rounding corners.³ Those at the Akerkuf measured a trifle less, or $12\frac{1}{2}$ in. square, and $2\frac{3}{4}$ in. thick,⁴ and are placed at the base of the monument. The bricks of Al Hymer, on the eastern bank, measured 14 in. long, $12\frac{3}{4}$ in. broad, $2\frac{1}{2}$ in. thick, and are of fine fabric.⁵ There are bricks of two dimensions at this ruin of Birs Nimrúd; those on the northern brow, a little way down it, measure 12 in. square, and $3\frac{1}{4}$ in. thick; they are of a pale red colour, and used for revetting the monument. Lower down to the east of this, they are $4\frac{3}{4}$ in. broad, and $12\frac{3}{4}$ in. long.⁶ Similar bricks were found at the Mujellibe, and in one place was an entire wall of them 60 feet thick.⁷ The whole plain here is covered with masses of brick-work, and on one of the mounds the bricks are so red, that it looks one bright gleaming mass.⁸ The bricks from the Mujellibe or Kasr are described as very hard, and of a pale yellow colour; and this edifice presents a remarkable appearance of freshness.⁹ A fragment of a brick from Niffer is of a white or rather yellowish-white colour, and sandy, gritty texture. This spot, it will be remembered, is supposed to be the site of old Babylon. The general proportion of the bricks is two-thirds of a Babylonian cubit square. The oldest are those of the Chaldaean monarch Uruk, supposed to have reigned B.C. 2200, and his name is stamped on those of Mugheir, Senkereh, Niffer and Warka. Three of his successors, Dungi, are found at Warka, while bricks of Ismidagan are found at Mugheir, of Khammurabi at Senkereh, of Durigalzu at Mugheir, of Merodach Baladan at Warka. Of the later Babylonian dynasty those of Nebuchadnezzar, B.C. 604, and Nabonidus B.C. 550, have been found at Babylon, as also those of Cyrus at Senkereh, B.C. 538, but none of any monarchs later than the Persians in the cuneiform character, although bricks of the Sassanian period with illegible inscriptions have been discovered. All these bricks are made by the same process as those of

¹ Brongniart, *Traité*, ii. 89, 90.

² Rich, *Memoir*, 62; Brongniart, *Traité*, 316.

³ Rich, *Memoir*, 62.

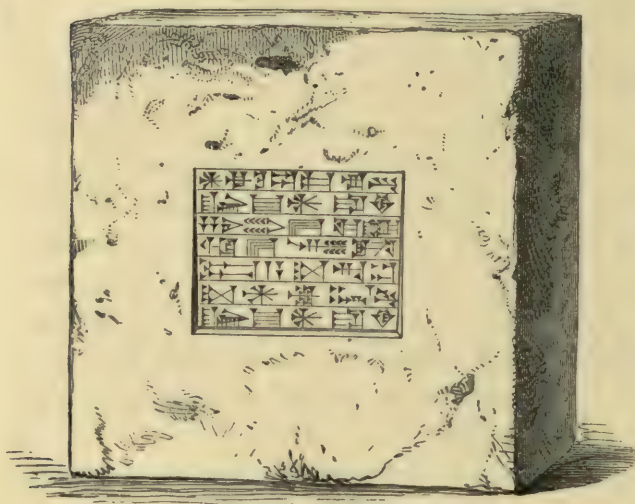
⁴ Porter, *Travels*, ii. 277, Pl. 65.

⁵ Porter, ii. 396. ⁶ *Ibid.*, 313.

⁷ Rich, *Mem.*, 28. ⁸ Porter, ii. 313.

⁹ Porter, ii. 355, 365, 366.

Assyria, namely, stamped out of a wooden or terra-cotta mould, and are also impressed with several lines of cuneiform character. The impression is always sunk below the superficies, rectangular, and often placed obliquely on the brick,



No. 87.—Brick stamped with name of Nebuchadnezzar. Royal Society of Literature.

with that disregard to mechanical symmetry which is so usual on works of ancient art. The stamp is generally about 6 inches long, by 4 inches wide, and the number of lines varies from three to seven: an arrangement quite different from that observed on the bricks of Assyria, and rather resembling that adopted

by the brick-makers of Egypt. The inscriptions sometimes commence with a figure of a lion, a bull, or what may be intended for an altar.¹

Since the period of the researches of Porter, Rich, and Fraser, a careful excavation and examination of the ruins of the supposed temple of Belus at the Birs Nimrūd has been made by Sir H. Rawlinson in 1854. From the remains of three terra-cotta cylinders found at the corners of the stages of the brick-work, he has discovered that it was dedicated by Nebuchadnezzar to the seven planets. It was a kind of step-shaped pyramid, constructed like the tops of the obelisks found at Nimrūd and Kouyunjik, each step being formed of bricks of a different colour, and appropriate to one of the planets, to which the edifice was consecrated.² The highest part, the second original step, composed of vitrified bricks of a greenish-grey

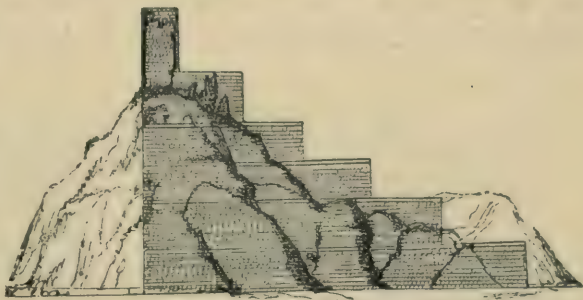
¹ Beauchamp, 'Journal des Savans,' 1790; European Mag., May, 1792.

² It is interesting to compare this with the rings of the seven planets worn by Apollonius Thyaneus (liv. iii.) and the towers of nine pavilions consecrated

to the planets, stars, and heaven, built by a Persian princess, and supposed to assure them against the ills of fate.—Reinaud, Mon. Musulm. duc de Blacas, ii. 389.

colour, is supposed to have been the step of the moon; the next, a mass of blue vitrified clay, produced by the application of fire to the mass of brickwork on the spot, is thought to have represented the planet Mercury. The fourth stage, built of a fine yellow brick, is conjectured to have been anciently gilded, and to have been sacred to the sun; the fifth, of bricks of a roseate pink hue, to have been the tier of the planet Mars; the sixth, of red bricks, to have belonged to the planet Jupiter;

the seventh, of black bricks, daubed over with bitumen, to have been sacred to the planet Saturn. The base, or platform, was of crude unbaked bricks. The pink bricks measured



No. 88.—Birs Nimrúd, restored.

14 × 14 × 4 inches, the yellow $13\frac{1}{3} \times 13\frac{1}{3} \times 3\frac{2}{3}$, the blue $12\frac{2}{3} \times 12\frac{2}{3} \times 3\frac{1}{3}$, the grey 12 × 12 × 3, and the red 14 × 14 × 5 inches.¹ Sir H. Rawlinson has endeavoured to trace a certain harmony of the proportions of the bricks to that of the stages or platforms, and that of the celestial spheres; an ingenious idea, which, however, he has reluctantly abandoned. The walls of the Median Ecbatana were built of different coloured bricks on the same principle, which must be regarded as one of the most remarkable adaptations of coloured brick-work to religious or symbolical uses.

The bricks at the Mujellibe had an inscription of seven lines;² those at the Birs Nimrúd, three, four, or seven lines:³ others from the neighbouring ruins have five. Those from Niffer have five lines. The bricks at the Kasr had seven lines; those at Al Hymer, on the eastern bank, ten lines.⁴ Some of the bricks found on the hill of the Mujellibe had their inscriptions at the edge.⁵

Sir H. Rawlinson examined on the spot bricks of above one hundred different towns and cities in an area of about one

¹ See Rawlinson, *Lecture Roy. Inst.*, for details; Layard, *Nineveh*, p. 495, for a general description of the Birs.

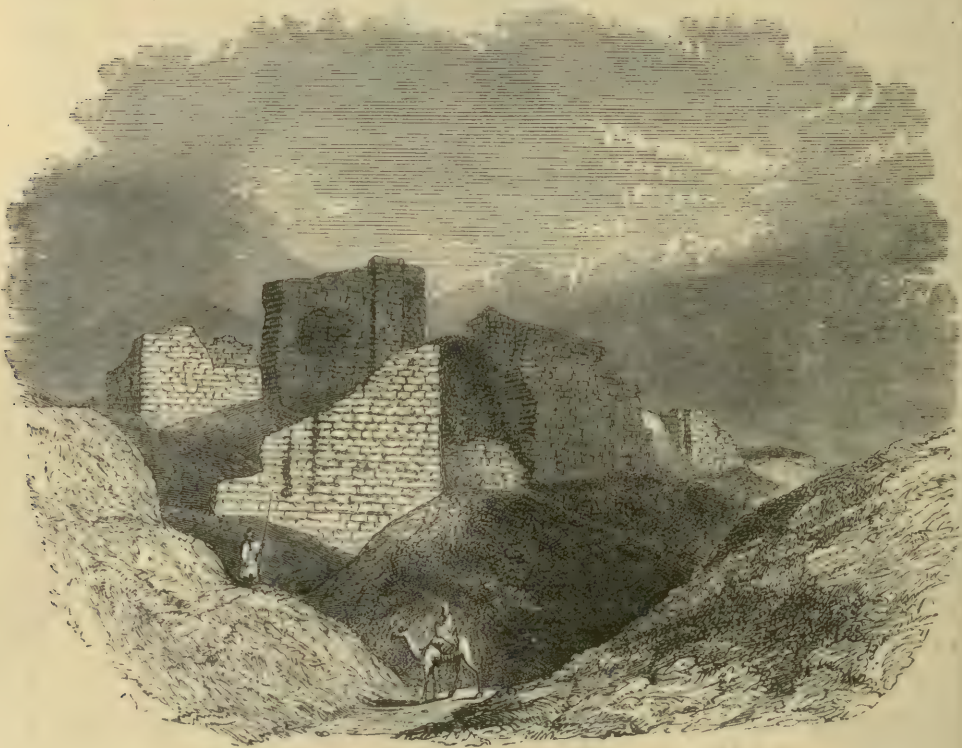
² Porter, ii. 345.

³ *Ibid.*, 312; Maurice, 'Ruins of Babylon,' Pl. 4, 34; Porter, ii. 354.

⁴ Porter, ii. 394.

⁵ *Ibid.*, 355.

hundred miles in length, and thirty in breadth, which comprises Babylonia Proper, and that all have the name of Nebuchadnezzar. The ruins of Niffer, in Lower Babylonia or Chaldæa, are stated to be more extensive than those of Babylon, and the bricks are stamped with the name of Dungi. At Warka, which has been only recently examined by Mr. Loftus, the ruins are of a stupendous character, and the king's name, Uruk, on the bricks differs from any known; at Mugeyer and Umwaweis are also brick ruins, bearing stamps of their royal founders,¹ Uruk, Kudurmarbuk, Ismidagan, and Nabonidus. The details of



No. 89.—The Mujellibe or kasr, exhibiting the brickwork.

their dimensions and other particulars, however, have not been given; but it may be supposed that they resembled the other bricks of Chaldæa. The impressed marks were made, of course, previously to the baking, and the bricks were then carried to the brick-field, and laid in the sun for some time, since the marks of the feet of weasels and birds are found upon the clay; and on some of the bricks of the Mujellibe are impressions of the five fingers, or of a circle, probably the brickmaker's private

¹ Rawlinson, *Memoir*, 476, 481, 482.

marks.¹ It does not seem to have occurred to any one that they may have been baked after they had been built up into platforms; at all events, without some such explanation, it is difficult to comprehend the statements of travellers about the extensive vitrification and even masses of slag on the Birs Nimrúd.² In building, the inscribed face of the brick was always placed downwards, and deposited on a layer of straw with a mortar or cement of lime.³ This mortar is sometimes thin, sometimes about one inch thick. Bitumen was found to have been used as mortar only in the foundation walls.⁴ Notwithstanding the interest of the subject, and the repeated observations made at the Birs Nimrúd, as well as at the mounds in Lower Babylonia, no detailed account has been given of the manner in which the bricks are laid.

The rest vary from 14 inches square by 4 inches thick to $11\frac{1}{2}$ inches square by $2\frac{1}{2}$ inches thick. They are all very imperfectly baked, of a light-red or even ash-coloured paste, but made with considerable accuracy and sharpness, and are intermediate between the tile and brick. Those from one site only resemble in their proportions the brick in use at the present day.

This mode of brick-making was of the highest antiquity in Babylon. It is mentioned in the Book of Genesis that burnt bricks were employed soon after the Flood, to build the foundations of the celebrated Tower of Babel, and these were cemented together with asphalt or bitumen, *vahakhêmâr hayah lakhem lakhomêr*, "and slime," or "bitumen,"⁵ says Moses, "was to them instead of mortar." The mode of building here described exactly coincides with the manner in which the foundations of the buildings, both in Assyria and Babylonia, are constructed. According to Herodotus,⁶ the clay dug out of the ditches which surrounded the cities of Babylonia, served to make the bricks with which their walls were built. These were either entirely constructed of sun-dried bricks, or else of sun-dried revetted with kiln-dried or glazed bricks, or with stone. Towering to the astounding height of above a hundred feet, and of a breadth

¹ Rich, Kordistan, 289.

² Porter, 312.

³ Ibid. 311; Rich, 28, 29; Arch. xviii. p. 258.

⁴ Porter, ii. 312.

⁵ καὶ ἐγένετο αὐτοῖς ἡ πλίνθος εἰς λίθον καὶ ἄσφαλτος ἦν αὐτοῖς ὁ πηλός.

Gen. xi. 3.

⁶ Herodot., i. 79; Ctesias, à Müller, Svo, Paris, 1844, 19, 6; Berosus, Joseph. c. Apion. i. 19; Phlegon de Mirabilibus; Schol. Aristoph. Aves, 552, ed. Dind Heeren, Ideen, i. s. 117.

sufficient to allow large armed bodies of men, and even chariots, to traverse them, and well protected with battlements, they defied the marauding Arabs, and could only be taken by regular siege,—no easy task, when the most destructive siege artillery consisted only of a strong, heavy, metal-shod beam called the ram, the lever, and the chisel. Hence, while vast structures of stone have been utterly corroded by the devastating hand of time, or dilapidated for the uses of successive generations, the meaner edifices of brick have survived, and Babylon the Great is as well known from its bricks as Greece and Rome from their temples and medals.

A part of one of the mounds at Warka, called the Waswas, exhibited a kind of ornamental brickwork very remarkable in its kind, the curtain having its bricks arranged in a lozenge pattern, the buttress in vandykes or chevrons.¹

The state of the arts in Babylon and Egypt helps to elucidate some obscure points in the history of brickwork. At the large temple at Warka, Mr. Loftus found an edifice built of cones $3\frac{1}{2}$ inches long, laid horizontally, apex and base alternately, and imbedded in a cement of mud and straw. Some of the cones dug up on the platform had straw still adhering to their sides. The clay of these bricks was of a dingy yellow, but many had their bases dipped in black or red paint. By means of these colours they were arranged in ornamental patterns of diamonds, stripes, and zigzags. They show the use of similar



No. 90.—Terra-cotta object, with Babylonian Inscriptions. From Warka.

cones found in Egypt, which must have been worked into walls of tombs, and which have been already described. At an edifice called the Waswas, and at the large temple at Warka, Mr. Loftus discovered moulded semi-circular bricks, which, being joined at their bases,

formed perfect cylindrical columns. Other pieces of similar colours were found in a mound outside the south wall.

The objects represented in the cut, which projected out of the walls of Warka, and were inscribed with Babylonian cuneiform characters, containing the names and titles of the *patasis* or

¹ Report of Assyrian Excavation Fund, April 28, 1854, No. i. p. 4.

rulers and kings of that country, were votive dedications to the deities who represented the powers of nature and creation.

At the Waswas building Mr. Loftus also discovered glazed or enamelled bricks, ornamented with stars having seven rays. Their glazing was black, white, yellow, blue, and green. A pavement of vitrified slabs, 2 feet 4 inches square, was found in the south ruins of Warka. Glazed terra-cotta lamps of the Sassanian period were exhumed from the cemetery.

The researches of Mr. Loftus also discovered sun-dried bricks at the ruin called Bouarieh, at Warka. Their dimensions ranged from 7 inches to 9 inches in length, and from 3 inches to $3\frac{1}{2}$ inches in thickness, while they were 7 inches wide. The walls in which they were used were bonded like the Roman with layers of reeds, three or four in number, placed at intervals of from 4 feet to $5\frac{1}{2}$ feet. Each layer of reeds had four or five rows of bricks placed above it. The remainder of the building was constructed of similar bricks, disposed lengthwise on edge, the flat surfaces and narrow edges of the bricks being placed alternately. The cement with which the bricks were united contained barley straw. This arrangement of brickwork Mr. Loftus supposed to be Parthian. Stamped sun-dried bricks were discovered at the upper part of the edifice. It had also kiln-dried bricks stamped with an inscription in 8 lines, recording the dedication by King Uruk, B.C. 2200, to the Moon. Some others bore the name of the King Kudurmabuk, who reigned about B.C. 1500. Small red kiln-dried bricks, pierced with six holes and imbedded in bitumen, were found at the base of the construction.

Cones of red brick, similar to those of the Egyptians previously described, with bases coloured red, were found in a wall at Warka by Mr. Loftus, imbedded in a cement of mud and straw. They were only $3\frac{1}{2}$ inches long, by 1 inch diameter at the base.

Another kind of construction, of which, indeed, instances occur in Sicily and elsewhere, was found at the south-west building at Warka. Above the foundation were a few layers of unbaked bricks, on which were three rows of vases arranged horizontally one above another, with their mouths placed outwards. Above the last row was a mass of brickwork. Although the conical end was solid, many were broken. Perhaps they were intended for places in which sparrows or mice might build

their nests. But vases and pipe tiles are used to the present day by the natives of Mosul to decorate the parapets of their houses.

At the Sassanian period, unbaked bricks, rudely plastered, were placed inside edifices, and the mode of construction at this time was by placing the bricks alternately with their edges and flat sides outwards. Cornices, capitals, and other objects of terra-cotta, covered with a coating of stucco or plaster, and painted and gilded, were discovered at Warka.

Rich¹ mentions the discovery of various earthen vessels in the Mujellibe, but the mounds of Babylonia, formed apparently of the walls and foundations of the great edifices, have yielded as many of these relics as the mounds of Assyria; and as they have been used at all epochs for sepulchres, it is not possible to determine accurately the age of the few specimens discovered. Some of the vases found among these ruins contained burned bones supposed to be the ashes of Greeks, and are consequently subsequent to the Macedonian conquest. There seems to be no doubt, however, that the statues of the gods of Babylon were made of terra-cotta. Such was that seen by Nebuchadnezzar in his dream, which was composed of clay and metals,² and that of Bel, which was of clay, plated externally with brass,³ and probably also the colossi mentioned by Diodorus.⁴

The Babylonian earthenware is scarcely to be distinguished from that of Assyria, and presents the same general characteristics of paste and shape. It consists of cups, jars, and other vessels. The paste of the terra-cottas is generally of a light red colour and slightly baked. The figures have been made from a mould, perhaps of the same material as that in use among the Egyptians. The vases are of a light red colour, and of bright clay, occasionally, however, of a yellow hue, with a tinge of green. They were made upon the wheel, and are not ornamented with painting or any other kind of decoration. Probably modelled figures of deities were sometimes introduced at the sides and handles, as in some of the vases of large dimensions found in Assyria.

Several earthenware documents of a similar nature to those found in Assyria, have been discovered in the ruins of the ancient Babylonia Proper, consisting of grants of lands, receipts

¹ Mem. 28.

² Daniel, ii. 33-35.

³ Ibid., xiv. 6.

⁴ Diod. Sic., liv. ii. 9.

for taxes, archives, and other instruments the purport of which has not yet been determined. They are of the same shapes as the Assyrian, and made of a very fine terra-cotta, sometimes of a pale straw colour, and of a fine but gritty texture, or else of a light brown, and occasionally even of a dark colour. The forms of these terra-cottas are very various; some are cylindrical, or, to speak more accurately, in the shape of two truncated cones joined at their bases. These were probably turned on a pillow lathe. The rest are oblong, triangular or circular in form, varying considerably in thickness; the inscribed surfaces are usually convex, sometimes concave, or nearly level. Many of the oblong pieces are rectangular, and so flattened as to approach the shape of tablets. One of the most valuable is a fragment of a great cylinder, the transcript of an inscription, now in the East India House,¹ containing a copy of the Hieratical Statistical Tables of Nebuchadnezzar, which enumerated all the temples either built or endowed in Babylonia by that monarch. It is of a pale straw colour, and the inscription is finely written. Another fragment, apparently a deed, has the seals and names of the attesting witnesses at the edges. The material is a fine compact light brown clay, with a polish or slight glaze on the exterior. Several cylinders are preserved in the various museums of Europe, and some of the inscriptions have been published by writers on the subject.² All are in the hieratical or ancient Babylonian handwriting, which stands in the same relation to the complex character on the bricks as our handwriting does to black-letter.

The most remarkable of these tablets are those dated in the reign of Khammurabi, found at Warka. They have been called case tablets, and have inside them a second tablet which was a duplicate of the outer one, containing the same deed of sale or other matters in the same terms and sealed in the same manner, with impressions from a cylinder with cuneiform characters. They are about 6 inches long by 3 inches wide externally, and the discovery of the inner tablets was quite accidental, a fracture having revealed them. In shape they resemble a pin-cushion, rectangular and convex on each side. Another series

¹ Engraved, Porter, ii. Pl. 78; Dr. Hincks, Trans. Roy. Ir. Acad., 1847, p. 13; Rawlinson, Memoir, 478.

² Sir W. Ouseley, Travels, i. Pl. xxi.:

Grotefend, 'Bemerkungen zum Inschrift eines Thongefässes mit Babylonischer Keilschrift,' 4to, Göttingen, 1848.

of these sub-tablets found at the same spot, not cased and of smaller dimensions, commences with Nabopallasar, in whose reign they are dated B.C. 600, continue through the later Babylonian reigns of Nebuchadnezzar and Nabonidus, and those of the Persians, Cyrus, Cambyses, Darius, and Artaxerxes, and finish under the great dynasty of the Seleucidæ, about B.C. 125, when the cuneiform writing was discontinued and superseded by the Pehlevi. At this later period the use of preparing clay documents disappeared, papyrus, leather, and parchment having come into more general use.

The Babylonian cylinders¹ are: 1. Fragment, containing an abridgment of the dedications of the temples of Babylonia by Nebuchadnezzar. 2. Another, recording the clearing of the canal which supplied the cisterns of Babylon. 3. The Sinkarah cylinder, recording the building by Nebuchadnezzar of the temple of the Sun at Larrak. 4. The Birs cylinders, containing the rebuilding of the temple of the Seven Spheres at Borsippa. 5. The Mugheir cylinder, commemorating the repairs of the temple of the Moon at Bur. 6. The great cylinder of Nabonidus, describing the architectural repairs of the temples of Babylonia and Chaldæa. These later Babylonian cylinders were placed under the corners of the platforms of temples to record the foundations by the monarch, like coins, medals, and inscriptions at the present day. The clue they afforded to their position will guide future excavators to discover other of these important documents of ancient history.

A few small slabs, or pieces of terra-cotta, in bas-relief, have been found at Babylon, the largest being not more than 3 inches square and about $\frac{1}{4}$ of an inch thick. On one of those brought by Rich from Hillah, and now in the British Museum, is a representation of a seated deity, holding in one hand a dove, and having a seated figure behind. One another is a female, probably a goddess, holding a lotus flower, like that often found on gems, especially on the conical ones. A third specimen, which is the best of all, represents a man holding by the collar a gigantic dog of the Thibet breed, resembling those mentioned by Herodotus² as forming the kennel of the kings of Persia, and to the support of which three villages were assigned. This

¹ Rawlinson's 'Notes on the History of Babylonia,' 8vo, Lond. 1854; Layard, Nineveh, p. 345.

² Lib. i. 192. This specimen was presented by Prince Albert to the British Museum.

design has not been stamped from a mould, but modelled with the hand, and the execution is remarkable for boldness and freedom. This specimen was obtained by Sir H. Rawlinson in the neighbourhood of Babylon, and is now in the British Museum. It is difficult to say for what purposes these bas-reliefs were made. Perhaps they may have been the first sketches of an artist, intended to guide him in more important works, and that last described may have been a study for a group in a frieze, representing the bringing of tribute. The



No. 91.—Bas-relief of Man and Dog.

clay of which they are made is fine, like that of the cylinders, and delicately manipulated.

Many figures of a naked female, having only a chain round her neck, to which was suspended a heart-shaped ornament, and holding her hands beneath her breast, probably the goddess Ishtar or Aphrodite, were found at Warka. Some of these are of a pale, others of a light red, terra-cotta. They are in bas-relief, and all have been produced from a mould, the marks of the fingers being visible at the back. These figures, indeed, may

not be earlier than the time of the Roman Empire, remains of all ages having been found in the various mounds and excavations.

All over the ruins of ancient Babylonia are found fragments of glazed ware, consisting of pieces of the bricks with which the



No. 92.—Glazed Aryballos.
From Babylon.

inner walls were revetted, of the cornices of the chambers, or of vases which decorated the apartments of the palaces, or served for the use of the temple.¹ Some fragments of this ware, brought by the Abbé Beauchamp, in 1790, from the Birs Nimrúd, Borsippa, and presented by him to the Bibliothèque Nationale, were analysed by Brongniart and Salvétat. The material of these specimens was the same as that of the unbaked bricks, of coarse texture, and of a pale grey colour,

rendered red by baking. They were glazed light blue and yellow. The researches of Salvétat showed that this glaze contained neither lead nor tin, but that it was composed of a vitreous coat of an alkaline silicate of alumina, coloured with metallic oxides, like the Egyptian glazes. The yellow part manifested the presence of oxide of iron; the blue, of a deep purplish tint, might have been produced by cobalt; the colouring matter of the white glaze is not stated.² A more recent analysis of similar colours from Assyria, made by Dr. Percy in the Museum of Economic Geology,³ has shown that with a base of silicate of soda, or soda, glass, and oxide of tin, the opaque white has been produced; yellow with the same and antimoniate of lead, or *Naples yellow*; blue, with copper, while lead is also present in the blue, probably having been employed as a flux. These results are quite different from those of Salvétat. This glaze is generally laid on very thick, and does not adhere well to the body of the brick. The thickness is about $\frac{1}{16}$ of an inch. This ware is far inferior to the best Egyptian, although some of the vases appear to be more compact in their paste than the bricks, and have a thinner and more tenacious layer of glaze. According to Ctesias,⁴ the three circular walls of the palace of Babylon were ornamented with glazed ware, on which were represented

¹ Rich, *Memoir*, pp. 28, 33. 8vo, 1815.

² Brongniart, *Traité*, ii. 89–90.

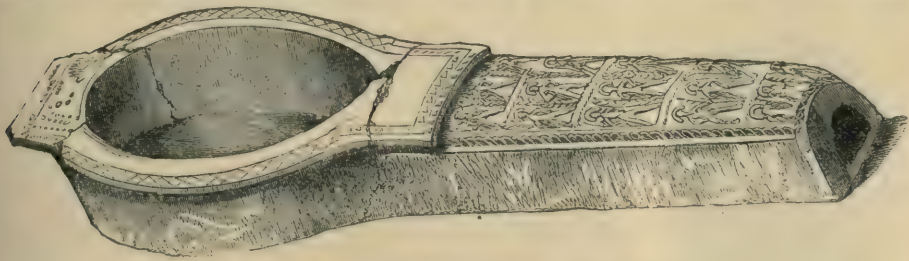
³ Museum of Practical Geology, Cata-

logue of Specimens, 8vo, Lond. 1855, p. 30.

⁴ Diodor. Sic., lib. ii. 8. Ctesias, à Müller, 8vo, Paris, 1844, p. 23.

animals richly coloured, scenes of hunting and warlike exploits performed by Semiramis and her son Ninyas; and the bricks discovered in the Assyrian palaces seem to confirm this account. Those of Assurnazirpal, for example, have traced in outline the king and his attendant cortege, and other subjects, while glazed corbels in the shape of extended hands, inscribed with his name and titles, were found in the palaces of Nimrúd. Soffits also of circular shape with raised central bosses and ornaments of leaves resembling the helix, have also been found amongst the ruins. The use of glazed ware as an adjunct of architectural ornamentation was common under the Assyrians and Babylonians. The different members of the composition were painted on the edge, and the whole formed a kind of mosaic. On one of the chambers of the Mujellibe, fayences of the sun, moon, and a cow are said to have been found.

The researches and excavations made at Warka, which, there is every reason to believe, is the ancient Ur of the Chaldees,²



No. 93.—Supposed Sassanian Coffin. From Warka.

show that the Babylonians used this glazed ware for coffins. These are described as shaped like a slipper, but having a large oval aperture above, through which the body was introduced, and which was then closed with a lid of earthenware. The enamel is bluish-green, and the sides were ornamented with figures of warriors dressed in enormous head-dresses, short tunics, and long under garments, having a sword by their sides. The hands rested on the hips, and the legs were apart. These coffins were found piled upon one another to the height of forty-five feet. The description of the head-gear calls to mind the figures of the bulls at Khorsabad, and of the Sassanian



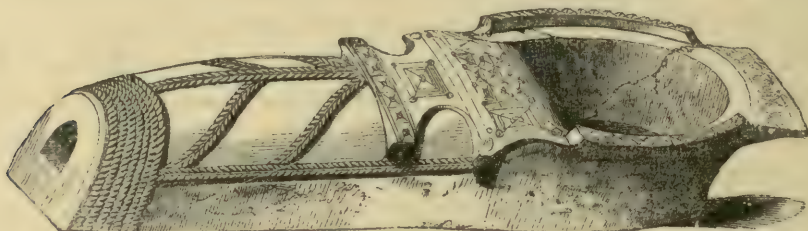
No. 94.—Cover of Coffin. From Warka.

¹ Beauchamp, in *Europ. Mag.*, 1792; '*Journal des Savans*,' 1790, p. 197. Cf. Maurice, *Observations on Rich's Memoir*, 8vo, 1816, p. 92 et seq.

² Rawlinson, *Memoir*, p. 481.

kings.¹ At Mugeyer or Umger was found another of these pan-like sarcophagi, of oval shape, and made of yellow paste, but having no glaze remaining.

It appears from Mr. Loftus's researches and excavations, that these glazed coffins were of the Sassanian period. The paste of



No. 95.—Supposed Sassanian Coffin. From Warka.

the coffin was of a pale straw colour, and had been mixed with straw and imperfectly baked. On the upper surface of the



No. 96.—Terra-cotta Model of a Coffin.

inside, and at the bottom, were traces of the frame of reed matting on which the coffin was laid. The glaze, which was of a blue colour, but has become greenish through age, was laid on and baked when the coffin was placed upright on its foot. The most ornamented of these coffins had five rows of male figures, with bushy hair, like that on the heads of the Parthian and Sassanian monarchs. They are dressed in a close tunic, breeches, and full wig, and have their hands placed on their hips. Other coffins had the figure of a female carrying a box, and many were plain, without either glazing or figure. The figures appear to have been stamped from a model; the coffins were moulded by the hand. Some Parthian coins were found strewn on the earth, close to the coffins. The latter were either placed by themselves, or else in vaults, formed with bricks of a light sandy yellow colour, almost 8 inches square. So many thousands of these coffins were found, that it appeared as if all Babylonia, in its later days at least, had been buried at Warka.

Remains of earthen vessels used by the Hebrews have been

¹ 'Athenæum,' 3rd Aug. 1850, No. 1185, p. 821.

found amongst them—vases resembling the Egyptian in shape, with thick coarse red walls, and slightly glazed or polished, and others of Phœnician style and fabric. The vases are generally small, and have been found at Jerusalem¹ and different sites of Palestine, as near the so-called Tomb of Rachel, at Bethlehem, and elsewhere. A good deal of the pottery found in Palestine is referable to a later period, and the red Roman or so-called Samian, and other terra-cotta wares, of late style, are found mixed with the earlier examples. At Jerusalem there was a guild of potters, and one of the doors of the city was named after them.² They used the wheel, glazed, and baked their wares in the kiln. The potter sat at his task, turned the wheel with his foot, worked the clay with his arm, and made the glaze cover the vase entirely, and kept the kiln clean. The pottery which is occasionally found on the site of Jerusalem, is principally the red Roman ware, or that called Samian. The depth of débris in some places reaches 40 feet. The low state of the art among the Jews may have caused the fragments, which must always abound in the vicinity of great cities, to be neglected. It is, however, possible that the Jews obtained the principal earthenware they required from Egypt, and that, as some other Oriental peoples, metallic vessels were preferred for the kitchen or the table. The notices of the potter's art in the Scriptures are comparatively few; and though the manufacture of bricks is mentioned, it is generally with reference to other nations, as in the account of the Tower of Babel, and of the Egyptian forts of Pithom and the Migdol-en-Rameses, or "Fort Rameses."

Some of the later prophets, indeed, especially those who had been in captivity in Babylon, speak of the treading out of the clay³ with the feet, of the making it into bricks, and baking them in the furnace. The prophet Jeremiah describes the potter working at his wheel. This, called *obna-im* in Hebrew,² was formed of two round stones, or two wheels of wood placed one on the other, the upper one being smaller than the lower. It has been supposed that the Jews knew the process of glazing vases by means of litharge.⁴

¹ Morrison, W., 'The Recovery of Jerusalem,' 8vo, Lond. 1871, pp. 472-488.

² Jeremiah xviii. 1, xix. 1; 1 Sam. ii. 13, 14; Isaiah xxviii. 30; Josh. xxx. 14; 2 Chron. xxxv. 13; Judg. vi. 19.

³ Nahum iii. 14; 2 Samuel xii. 31.

⁴ Munk, Palestine, p. 389; Jahn Archæologia, I. i. p. 642, c. v.; Proverbs xxvi. 23.

Certain vases of pale straw-coloured clay, with Chaldæan inscriptions in the square Hebrew character, and Estranghelo-Syriac, supposed to contain magical incantations to demons, were found at Amram and other places in Babylonia.¹ These were deciphered by Mr. Ellis, and have been considered as old as the captivity of the Jews; but their date is much more recent: and it may be doubted if they are ancient at all, vessels so inscribed being said by good authorities to be in use among the Jews of Turkish Arabia up to the present hour.



No. 97.—Interior of Inscribed Bowl.

M. De Sauley² obtained from a place to the east of the Moabitis, a fragment of pottery resembling that found at Mycenæ, of the earlier Greek style, and supposed by some to be Phœnician or Assyro-Phœnician;³ and, at Jerusalem, also,

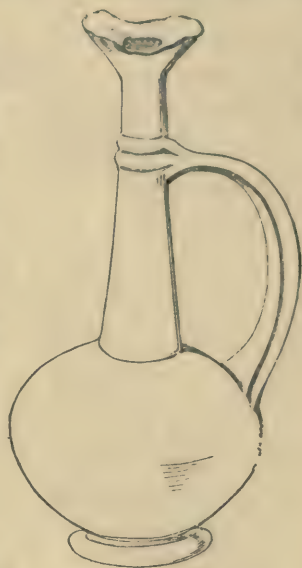
¹ Layard, *Nineveh*, p. 509 et seq.

² 'Journal Asiatique,' 1855, vol. x. pp. 418, 419.

³ Layard, *Nineveh*, ii. p. 166.

has lately been found one small terra-cotta bottle or lecythus, having in relief at its sides bunches of grapes and leaves, resembling the subjects on the later coins of Judæa.¹

The pottery found on the coast of Syria is principally of the second period of the Greek and Roman occupation of the country—few or no specimens being referable to the time when the Phœnicians were under their own monarchs. In the collections of the Museum at Sèvres is a lecythus or oil-cruise, found at Tyre, of the lustrous or polished Egyptian ware, and exactly similar to those which come from Egypt. Notwithstanding the space which the Phœnicians occupy in ancient history, and the traditions of their skill in navigation and in the manufactures, they have left behind them few or no remains. Glass and purple dyes were their staples, and their pottery was probably for domestic use. At an early period, in common with the Aramæan nations, they were celebrated for their toreutic and metallic work, their stained



No. 93.—Cruise of polished ware.
Egyptian Room, No. 4710.

ivories, and their glass manufactures. According to the legend of Sanchoniatho, they claimed the invention of brick-making—or rather their own story was that Hypsuranius² invented in Tyre the making of huts with reeds, rushes, and the papyrus. After the generation of Hypsuranius were Agrieus, the hunter, and Halieus, the fisher, the inventors of the arts of hunting and fishing. These were followed by two brothers, one of whom, Chrysor, or Hephæstus, was the first who sailed in boats, whilst his brother invented the way of making walls with bricks. From this generation were born two youths—one called Technites, the workman, and the other Autochthon, earthborn, who invented the method of making bricks with loam and straw, and drying them in the sun; they also invented tiling,—all moral fables recording the progress of civilisation. It is much to be regretted that travellers, who have often remarked the fragments of pottery which exist in the ruins of the now desolate cities of

¹ 'Athenæum Français,' 1856; Bull. Arch., p. 4.

² Sanchoniatho, ab Orellio, p. 17; Cory, Ancient Fragments, p. 8.

Phœnicia, have not thought of depositing some of them in the European museums, where they might have been scientifically examined. Very few fragments of Phœnician pottery have been discovered. Of two which came from the Palace at Nimrúd, inscribed with Phœnician inscriptions in black ink, one was part of the neck of a jug or amphora, of pale red terra-cotta, and the inscription *barat lebak*. The other, part of the shoulder of a vase, was glazed, and ornamented with two bands or zones or broad and narrow lines which had passed round the neck, and had between them an illegible Phœnician inscription. The vase itself had been intermediate between the early Athenian and Corinthian ware. Two handles of amphoræ, with circular stamps containing a device, and the names of two kings, whose names began with Zepha and Shat, in Phœnician characters, have been found at Jerusalem. Terra-cotta vases, very like the Greek, were found in the cemeteries of Tharros, and unglazed terra-cotta vases, with Punic inscriptions, have been found on the site of Carthage. A terra-cotta vase, with scratched Punic inscription, supposed to read "Hatherbaal, son of Melak," was found in Sicily.¹ A certain kind of vase found at Cyprus and Egypt, with globoid body, small spout, and two small handles cemented on a stud on the top of the vase, is also probably Phœnician. Many of the vases found at Cyprus are probably Phœnician, but the early population of the island was so mixed in its Semitic and Hellenic element, that it is difficult to determine, in the absence of inscriptions, to which race they belong. The question of the vases called Phœnician found in Greece and Italy will be treated of under those localities. According to Herodotus, the wine which came from the Syrian coast to Egypt in his day, probably of the celebrated vintage of Helbon, was imported in amphoræ. A lamp, with a Palmyrene inscription, has been found at Palmyra.² At the same spot have also been found several small terra-cotta objects, $\frac{1}{2}$ inch square and $\frac{1}{8}$ inch thick, having impressed in relief recumbent figures; others holding military standards, radiated and female busts, with emblems of the sun and moon, and Palmyrene inscriptions. They were of a fine red clay and of the Roman period.

The Persians condemned malefactors to drink poison out of earthen vessels, a proof that they used earthen vessels, but none

¹ G. Ugulena, 'Sulle Monete Punico-Sicule,' 4to, Palermo.

² Ath. Franç., 1855; Bull. Arch., p. 102.

which can be identified with that people can be found. Probably some of the vases from the Assyrian and Babylonian sites are early Persian and others of the later Parthian dynasty. To this period also are to be referred some of the terra-cotta figures of a pale yellow clay, representing the Greek Aphrodite, or Venus. The vases stamped with medallions of a goat, or other emblems with a figure of a cross, are of a still later period, and belong to the close of the Sassanian dynasty. Some small terra-cotta bas-reliefs used for those or other purposes are also of the Parthian or Sassanian epoch.

PART II.

GREEK POTTERY.

CHAPTER I.

Etymology — Division of the subject — Sun-dried clay — Terra-cotta — Bricks and tiles — Friezes, &c. — Statues and figures — Colouring — Subjects — Reliefs — Prices — Cattle Cones, &c. — Dolls — Lamps.

WE have already alluded to the antiquity of the fictile art among the Greeks. Their term for pottery, *keramos*, is supposed to be derived either from *keras*, a horn, probably the most ancient material of which drinking-vessels were formed, or else from *kerannumi*, to mix. They likewise applied the word *ostrakon*, the name for an *oyster-shell*, to pottery: *ostrakina toreumata* is their generic term for works in terra-cotta.

The art of working in clay may be considered among the Greeks, as among all other nations, under three heads, according to the nature of the process employed: namely, first, sun-dried clay; secondly, baked clay, but without a glaze, or terra-cotta; and thirdly, baked clay with the addition of a glaze or porcelain. It is under these three heads that it is proposed to treat the subject. The first, from its limited use, will occupy our attention but very briefly.

Sun-dried clay was used by the Greeks for modelling objects intended for internal decorations. Thus Pausanias mentions having seen in the Basilica at Athens objects modelled in this material, by Chalcoesthes.¹ It may be inferred, from another passage of the same author, that bricks of sun-dried clay continued to be used in Greece at least till the time of the Roman

¹ Pausanias, x. 4. Plin. N. H. xxxv. 12, § 45; xxiv. 8, § 9. There is some difficulty in distinguishing between this Chalcoesthes and another potter of the same name, but the former must have belonged to an early period of the art.

dominion; since he relates that Antoninus, a man of senatorial rank, repaired the temple of Æsculapius at Epidaurus, which was constructed of unbaked bricks.¹ The temple of the Lepræan Demeter in Arcadia,² that of the Stirian Demeter in Stiris,³ and the chapel of Æsculapius at Panopeus,⁴ were all of this material. The walls of many fortified cities, as Mantinea, for example, seem to have been made of sun-dried bricks,⁵ which resisted the battering-ram better than baked ones. A statue of Prometheus, of unbaked clay, still existed at Panopeus in the time of Pausanias.⁶ Prometheus was the first worker in this material, for, according to Hesiod, he made Pandora out of earth and water, and some of the later sarcophagi and vases represent him moulding the human race out of clay or Sinopic earth.⁷

The edifices of crude clay have disappeared, and the dimensions of the bricks are consequently unknown. They were probably of the same dimensions as the baked bricks, but the nature of the material required them to have a greater thickness.

The use of terra-cotta among the Greeks was very extensive. It supplied the most important parts both of public and private buildings, as the bricks, roof-tiles, imbrices, drain-tiles, columns, and other architectural members. It also served for pavements, and for the construction of lining of cisterns and aqueducts. Among its adaptations to religious purposes may be noticed the statues of the gods which stood in the temples, besides copies of them on a reduced scale, and an immense number of small votive figures. It also supplied the more trivial wants of every-day life, and served to make studs for the dress, bases for spindles, tickets for the amphitheatres, and prizes for victors in the games. Of it were made the vats or casks in which wine was made, preserved, or exported; the pitcher in which it was served, and the cup out of which it was drunk; as well as all the various culinary and domestic utensils for which earthenware is used in modern times. It furnished the material for many small ornaments, especially figures, which are often of a comic nature; and supplied the undertaker with bas-reliefs, vases, imitative jewellery, and the other furniture of the tomb.

Although the Greeks sometimes used bricks for building their

¹ Paus., ii. 27, 7.

² Ibid., v. 5, 4.

³ Ibid., x. 35.

⁴ Ibid., iv. 4.

⁵ Xenophon, *Hell.* v. 2; *Mem.* iii. 1. *Vitruv.*, i. 5; Paus., viii. 8, 5.

⁶ Paus., x. 4.

⁷ Welcker, *Jahrb. von. Altherth. fr. im Rheinl.* xxviii.

Taf. xviii. s. 54, u. f.

temples, tombs, and houses, yet they were not altogether indispensable in a country abounding, like Greece, with stone. They are mentioned by Greek authors chiefly when speaking of foreign or barbarian edifices, and in a manner which shows that they were not much employed in Greece at the time when they wrote. They are said to have been used in the Homeric age. The altar of the Herceian Jupiter at Troy, on which Neoptolemus slew Priam, was constructed of bricks. The palace of Crœsus at Sardis, that of Mausolus at Halicarnassus, and of Attalus at Tralles, were built of the same material; as well as the Philippeum at Olympia, and the monument of Hephæstion at Babylon.¹ The temple of Apollo at Megara is said to have been made of brick,² the stoa of Cotys at Epidaurus, of Antoninus II.³ Hyperbius of Crete, and Euryalus, Euryades, or Agrolas, are stated to have erected the first brick wall. But the very epithet, "brick-bearers," which the Greeks applied to the Egyptians,⁴ shows that they regarded the use of bricks with a certain contempt, or, at all events, as a characteristic distinction; and indeed it appears, from the vestiges of Grecian temples, that stone was uniformly employed in preference. Some fragments of baked bricks of a red paste from Athens, and of tiles of a red and yellow paste from Cape Colonna or Sunium, together with a drain-tile of red clay from Ephesus, are in the Museum at Sèvres; but these may belong to a late period of Grecian history.⁵

At Alexandria Troas were found, either in the walls of the old city or in those of an aqueduct, triangular bricks, apparently half of the didoron, divided through the diameter. They formed a right-angled triangle, the base of which measured $14\frac{3}{8}$ inches, and the perpendicular line from the apex 7 inches, with a thickness of $2\frac{1}{4}$ inches. They were a fine red clay, and were worked into the wall so as to form lozenge-shaped panels—a mode of brickwork which prevailed during the time of the Roman empire. The long walls of Athens, Ol. cxi. 3—cxii. 3, were partly constructed of bricks,⁶ in the administration of Habron, son of Lycurgus, and with tiles for the roofs called Laconian.⁷

Avolio mentions remains of walls at Hyccarra, Minoa, Lilybæum, Heraclea, Himera, and Tyndaris. At Catania are the

¹ Hirt, *Geschichte der Baukunst*, 121.

² Paus., I. c. xlii. 5.

³ Plin., N. H., vii. c. 56.

⁴ Aristoph. *Aves*, 1134.

⁵ Brongniart and Rioereux, *Mus. de Sèvres*, 19.

⁶ Rhangabe, *Antiq. Hell.* ii. p. 388.

⁷ Pallad., *R. R.*, xix. 11, 1.

remains of a Roman odeum and brick theatre. At Tauromenium are a naumachia and brick vaults belonging to the corridor of an amphitheatre; also some brick tombs. The brick remains of the pharos, erected by the architect Orion on the bay of Pelorus, may still be traced; and ruins of similar buildings occur at Cape d'Orlando, the ancient Agathyrnum. Other remains of red-coloured bricks were found to the west of Ætna, and some large bricks near Himera.¹ The Greek bricks were named after the ancient word *dóron*, or palm, to which their dimensions were adjusted. There were three kinds: the *didóron*, or two-palm brick, measuring a foot in length, and half a foot, or two palms, in breadth; the *tetradóron*, or four-palm brick, measured four palms on each side; and the *pentadóron*, or brick of five palms on each side. The *pentadóron* was employed in the construction of public edifices; the *tetradóron* for private buildings. Another kind, called the *Lydian*, was one foot and a half long, and one foot broad, and derived its name from its use in Lydia. They were made in a mould called *plaision*, formed of boards united together.² The mode of their manufacture is described by Vitruvius. At Massilia, or Maxilua, and Calentum in Spain, and at Pitane in Mysia, bricks were made so light that they floated in water.³

Tiles were extensively used in Greece for roofing. They were said to have been invented by Cinyras, in Cyprus.⁴ Those for house use are square and flat, and have the sima of the cornice turned up.⁵ This part was painted with lotus-flowers, the elegant ornament called the helix, or honeysuckle, and mæanders in red, blue, brown, and yellow colours. Two tiles of this description, in the British Museum, measure 2 feet 3 inches wide, and 8 inches broad. Similar tiles have also been found in Greece, but with a hollow gutter to carry off the rain, and having lions' heads moulded in salient relief, with the mouth open, to act as spouts.⁶ In Doric architecture the mouths of these lions were closed. Vitruvius says, that the lions' heads ought to be sculptured on the sima of the cornices. According to the traditions of the potters, one of the earliest applications of the plastic art was to the making of these tiles. Dibutades,

¹ Avolio, 42-47.

² Aristoph. Ran. 813; Pollux, x. 148; Beck. comment. ad h. c. t. v. 202; Plutarch, Vit. Sol.

³ Vitruvius, ii. c. 8, 9; Pliny, N. H.,

xxxv. 14; Strabo, xiii. p. 614, c.

⁴ Hirt, Geschichte, i. 193, s. 4.

⁵ Stackelberg, Die Gräber, Taf. v.

⁶ Dodwell, 'Tour in Greece,' i. 333.

Stackelberg, Die Gräber, Taf. vii.

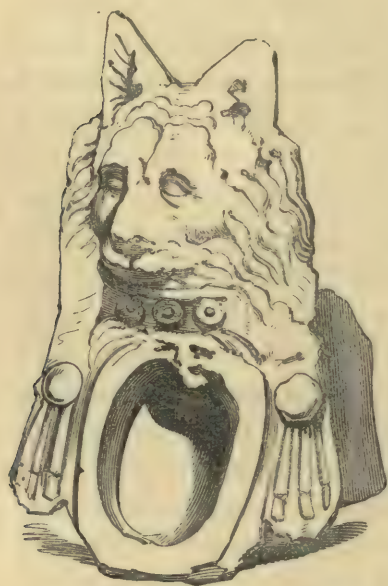
a Sicyonian potter, was the first who placed these heads or masks at the extremity of the imbrices, or gutter-tiles.¹ Spouts were modelled in various other forms, such as the forepart of a lion, or the mask of a Silenus or Satyr, crowned with ivy.²



No. 99.—Cornice with Lion's Head. British Museum.

It is also probable that in Greece, as among the Romans, the hollow floors of the hypocausts, as well as the flue-tiles of the hot baths, were made of terra-cotta. Tiles were also em-

ployed for constructing graves, in which the body was deposited at full length. In the oldest sepulchres of this kind, it appears that after the floor had been paved with flat tiles, the body was laid upon it, and then covered with arched tiles. The latter had an orifice at the top, in order that they might be carried with the hand; and after they had been placed in the ground, this aperture was covered with lead. The flat and square tiles were in use at a comparatively late period. Some graves had a second layer of tiles to protect the body from the superincumbent earth.³



No 100.—Spout or gargoyle in shape of the forepart of a Lion, British Museum.

Some rare specimens of Greek tiles were found at Acraë in Sicily.

Those used for carrying off the rain were 3 palms 3 inches long, and 1 palm 3 inches broad. They were stamped on the outer side, close to the border, with the letters $\Phi \phi$ or ΦE in a circle. The tiles which covered these were 3 palms

¹ Pliny, Nat. Hist. xxxv. 12, 43.

² British Museum.

³ Stackelberg, Die Gräber, Taf. vii.; Dödwell, Tour, i. 452.

3 inches long and 9 inches broad. On some other Sicilian tiles the potter had placed the triskelos, or three legs, as an emblem of the country. Besides these, some bore the Greek inscription *Sosimus* or *Sosinus*; at Solentium others the Latin ones, *Caius Murrius*, *decurio* of the colony, and *Galba*,¹ the name apparently of the emperor. At Nebi in Sicily tiles had impressed upon them the names of *Polystratus*, son of *Eunomos*, and *Diophantus*.² At Syracuse others had that of *Artemidorus* of Side, a maker who must have lived under the Antonines.³ At Messina they were stamped "of the Mamertini," and "sacred to Apollo,"⁴ probably referring to the edifices to which they belonged. The name of *Eutyches* was found on a tile at Alcamo or Tela.⁵

Several of the tiles found at Olbia near Nicolaief, have oblong labels stamped upon them, with the names of the Greek edile of some state during the period of whose office they were made, in exactly the same form as those found on the handles of amphoræ, which will be hereafter described; as "*Chabrias* being edile—*Ariston* being edile,"—whilst the other names, *Heracleides* and *Poseidonius*, probably indicate the proprietors of the pottery.⁶

At Corcyra, tiles and bricks are also found stamped with the names of magistrates, apparently those of the Prytaneis, indicating the existence of some public regulation respecting the potteries. A list of these inscriptions will be found in the Appendix.

Tiles discovered by Dr. Macpherson at Kertch, the ancient Panticapæum, had impressed upon them in oblong labels, letters in relief, reading *Basilike* "the Royal," probably referring to the house or palace, and the date of the archonship of Ugianon, the letters A . . . th, and some other mutilated inscriptions. These are of a remarkably fine bright red paste, with flanges and the usual border above, and depression below for fixing the tiles upon each other. They measure 1 foot 6 inches long by 1 foot wide, and are probably of the sort called *Lydion*, which had these dimensions, and was named from its use in Lydia. The imbrices which covered the joints had upright sides and an

¹ Avolio, 27, 31, 37.

² Castelli, Inscr. Sic., p. 225 b.

³ Ibid., cl. 46.

⁴ Böckh, Corp. Inscr. Græc., i. 3, p.

⁵ Ibid., i. 605.

⁶ Bekker, in the 'Mélanges Gréco-Romaines,' 8vo, St. Petersburg, 1854, pp. 492, 496.

arched top, and were 6 inches broad. These were not stamped. Other tiles discovered by Mr. Burgon, in excavations made at Athens, had in a label, ΑΘΕ, the commencement of the word "Athenian." Tiles found by Mr. Newton, in the graves at Calymna, had the word ΔΙΟ in intaglio, or circular labels with monograms in relief, on the body of the tile. One had "of Euphamus," the name of a maker, or magistrate, in a label on the edge.

At Caudela, the site of the ancient Alyzia, one hour's journey north of Alytica, a small port on the west coast of Acarnania, Mr. Colnaghi found tiles stamped in labels, $10\frac{1}{2}$ inches long and 2 inches wide, "of the Alyzians," showing the tiles to have been made for a public building. The paste is pale red. The A and I are about the age of Hadrian, or the first century. Some inscriptions were occasionally scratched on tiles, as "Hippeus" or "The Knight seems handsome to Aristomedes."¹

The joints of the flat roof tiles were covered by the imbrex, or rain-tile, which was made semi-cylindrical, the sides generally upright with an arched top. These tiles were made by the same process as the flat tiles, and were moulded. They are not inscribed, but some found at Metapontum were painted with mæanders and egg-and-tongue ornaments. Some at Kertch were 4 inches high and 8 inches broad. The mode in which they were adjusted may be seen in the works of Campana² and Canina.³ Another kind of tile was that which terminated in the antefixa. It was made in imitation of the marble tiles which had the same ornament, and consisted of a long horizontal bevelled body, terminating in a semi-elliptical upright, on which was fixed some moulded ornament, generally the helix, in bas-relief. These tiles were laid on the ends of the other tiles at the sides of the building, to prevent them from slipping. They were sometimes inscribed.⁴ Tiles served as missiles during sieges or civil disturbances, and it was with such a weapon that Pyrrhus was killed. The tiles just described are made of a fine clay. Those from Metapontum were found to be more compact and fine at the elliptical end than in the body. Sometimes the whole of a *naos*, or chapel, was constructed of tiles; as that

¹ Pouqueville, Voy. iv. 74, c. 1, c. 341.

² 'Opere en Plastica,' tav. vi.

³ 'Architettura Antica,' sez. ii. tav.

⁴ British Museum, Elgin Saloon, No. 297; Seroux d'Agincourt, Recueil, pl.

xxix.

sacred to Diana, seen by Pausanias at Phocis, and another on the road leading to Panopeus.

Till Byzes of Naxos¹ invented, Ol. L., B.C. 574, the art of constructing the roofs of temples with slabs of marble—the method which he employed in building the temple of Jupiter at Elis—the ancient temples of Greece were roofed with terra-cotta tiles, and the pediments, friezes, and other members were made of the same material. The recent excavations on the site of the Erechtheum² show that the temple which existed there before the Persian invasion was decorated with painted terra-cotta members. The temple of Apollo at Megara and other old temples were also built of terra-cotta. An antefix was found at Pella in Macedon by Cousinery.³ As the art became more developed, the pediments of Doric temples were ornamented with bas-reliefs in terra-cotta, which were ultimately superseded by marble groups in alto-relievo. These early reliefs, called *protypa*, or bas-reliefs, and *ectypa*, or high-reliefs, were also used for decorating houses and halls.

In the ostracism of the Athenians, the act of voting, or ostracophoria, was performed by means of fragments of tiles or vases, on which were inscribed the names of those whom they wished to banish.⁴

There was a guilloche cornice in the museum of Syracuse; also another at Eryx, ornamented with gryphons, and some representing scenes from the Dionysiac or Isiac worship.⁵

Many of the architectural members of the Greek temples were undoubtedly made of terra-cotta. Such remains, however, are rare, and most of the fragments of friezes hitherto discovered appear to belong to the period of Roman domination rather than of Greek independence. Those discovered amidst the remains of the old cities of Italy, chiefly those of maritime Etruria, are the work of the Etruscans; nor are those of Southern Italy and Magna Græcia entirely Greek. A fine specimen of an egg-and-tongue moulding, glazed internally, of a light red colour, has been recently discovered at Kertch. It probably formed part of the cornice of a tomb.

¹ Campana, loc. cit. p. 8. Byzes was contemporary with Alyattes and Astyages, Pausan., v. 10; cf. Liv., xlii. 2

² Campana, loc. cit.

³ Dubois, Cat. de M. L. Dufoury, Svo, Par. 1819, p. 5.

⁴ See Paradus., J. A., 'De Ostracismo

Atheniensium,' Svo, Lugd. Bat. 1793, 5, 6; Plutarch in Pericl., 161; Pollux, viii. 20; Hesychius and Suidas, voce κεραμεική μάστιξ. Nepos, in Themist. viii. 2; in Cimon, iii. 1; Aristid., i. 2; Plut. in Aristid., 211, 322.

⁵ Avolio, 97, 98.

The pipes by which water was distributed from the aqueducts, or drained from the soil, were also made of terra-cotta. A drain-tile of red terra-cotta, found at Ephesus, is in the Museum of Sèvres.¹ Similar pipes, supposed to have been used for conducting water from an aqueduct, have been discovered at Old Dardanus, in the Troad. They have been turned upon the lathe, are smooth outside, but grooved inside. Their dimensions are 1 foot 10½ inches long, 4½ inches diameter at the bore, and about 1 inch thick. They are neither stamped nor ornamented, except by an annular grooved line at each end. Cylindrical in shape, they are broader at one end than the other, with a collar at the narrow end to insert into a similar tile as a joint. The clay of which they are composed is of a pale red colour, and rather coarse. They were united at the joint by a mortar made of lime, white of egg, and tow, and, except that they are unglazed, resemble the drain-pipes now in use.

Another branch of works in clay, the terra-cotta figures, are made of a paste distinguished from that of the vases by its being softer and more porous. It is easily scratched or marked with a steel instrument; it does not ring a clear sound when struck; nor does it when submitted to a high temperature become so hard as stone-ware.² Its colour ranges from a deep red to a pale straw, and its texture and density vary in specimens found in different localities. Ancient works in terra-cotta are distinguished from the modern by their greater lightness and softness. The mode of working in this material was by forming the prepared clay into the required shape by means of the fingers, or with peculiar tools called *kanaboi*. To give the finer touches, the nails were employed, as has been already mentioned.

The art of working thus in terra-cotta was of great antiquity. The invention of it was claimed by the Corinthians, who are said to have exhibited in the Nymphæum of their city specimens of the first efforts in it from the hand of the celebrated potter Dibutades. In order to preserve the likeness of his daughter's lover, he moulded in terra-cotta the shadow of his profile on the wall; and this production is said to have existed in the Nymphæum when the city was stormed by Mummius.³ The invention was, however, also claimed by the Samians, who maintained that Rhœcus and Theodorus, who were sculptors in bronze, and who flourished about the Olympiad xxx.

¹ Brongniart and Riocreux, Mus. de Sèvres, p. 19.

² Brongniart, *Traité*, i. 305.

³ Plin., xxxv. 12, 43.



TERRA-COTTA HEAD OF PALLAS ATHENE. FROM CALVI.



B.C. 657, had first practised the art of modelling.¹ As the early sculptors cast their bronzes solid, like the Egyptians, who are supposed to have been the fathers of the art, it is evident that modelling in clay must have preceded working in bronze. To Dibutades is also ascribed the mixing of ruddle, or ochre, with the clay, in order to impart to it a warmer tone.

Pausanias mentions having seen in the Basilica at Athens two remarkable terra-cotta groups in salient relief, representing Theseus killing the robber Skiron, and Heos or Aurora carrying off Kephalos. These groups, which were of considerable size, were modelled.² It appears certain that the Sicyonian artist Lysistratus, brother of the celebrated Lysippus,³ was the first to make casts of statues by means of terra-cotta moulds. By this means the principal statues of Greece were multiplied, just as works of art are in the present day by plaster-casts. A few ancient statues of terra-cotta existed in the shrines of Greece in the time of Pausanias, as that in the temple of Ceres and Proserpine at Tritæa in Arcadia; and in the temple of Bacchus at Athens, where there was a composition representing one of the kings of Athens entertaining Bacchus and the other gods at table.⁴ Some artists of the later schools combined the plastic art with that of painting, and the celebrated Zeuxis was accustomed to model in terra-cotta the subjects which he afterwards painted. Many of his works existed in Ambracia at the time that city was captured, and its masterpieces of art were dragged to Rome by Fulvius Nobilior. Pasiteles, an artist who lived at Rome in the time of Pompey, always first modelled his statues in terra-cotta, and used to call the plastic art the mother of statuary and carving.⁵ One Aphrodisius Epaphus, son of Demetrius, is called a sculptor making painted figures in encaustic, perhaps of terra-cotta, in an inscription.⁶ Some clay figures appear to have been of a toreutic nature, having parts of the body executed in a different material. Such works, indeed, were rare; but the extraordinary nature of the combination was much modified by the colours with which all terra-cotta figures were painted. Nor were such works unknown in Assyrian art.

¹ Plin., xxxv. 12, 43; Panofka, *Res. Samior.*, 91.

² Paus., i. 3, 1; Pliny, N. H., xxxv. c. 12; Barthius, *Adversar.*, xlii. 28; Ritterhusius, *Sacr. Lect.*, viii. c. 9; Triller, *Obs. Crit.*, iv. 6.

³ Plin., xxxv. 12, 44; Campana, 'An-

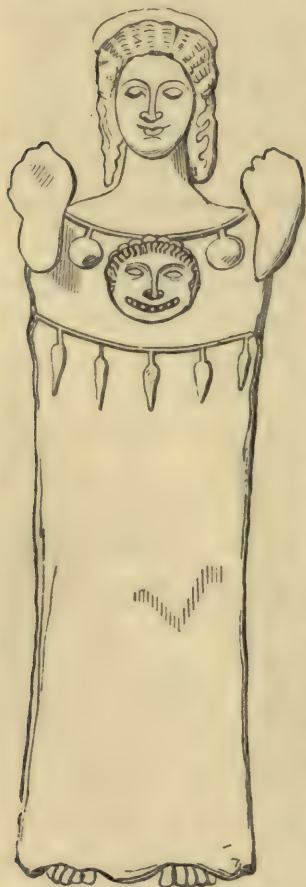
tiche Opere in Plastica,' Roma, 1842, p. 7.

⁴ Paus., i. 7.

⁵ Campana, *loc. cit.*; Sillig., *Dict. of Artists of Antiquity*, 8vo, London, 1836; Pliny, *Nat. Hist.*, xxxv. 12, 45.

⁶ Böckh, *Corp. Inscr. Græc.* iii. 349.

That these models were also made in plaster, appears from the account given by Pausanias of the statue of the Olympian Jupiter at Megara. Theocosmos, an artist of that town, had undertaken to make the statue of gold and ivory; but the breaking out of the Peloponnesian war put a stop to his labours. When Pausanias saw it, only the head of the god was constructed of gold and ivory, the other portions of the figure being made of gypsum and terra-cotta.¹ The Athene Skiras² was



No. 101.—Terra-cotta figure of Pallas-Athene. From Agrigentum.

made of clay or plaster, and one of Amphictyon³ was of the same material. At a later period the Roman writers mention an Apollo of gypsum⁴ and a Liber Pater.⁵ Portions of ancient statues of gypsum, of fine workmanship and appropriately coloured, have been found in Cyprus, and are now in the British Museum.

The immense number of terra-cotta objects at Athens is alluded to by the pseudo-Dicæarchus⁶ and by Demosthenes.⁷ It appears that on certain festive occasions in Greece, there were competitive exhibitions of clay figures and other objects of art; which accounts for the excellence attained in these productions. Such statues existed till a late period of the Roman empire. It is mentioned in an epigram of Nicænetus, that there was a celebrated statue of Mercury at Constantinople;⁸ yet few figures of any size have come down to us. There are in the British Museum two statues of Muses from Pozzuoli, about 3 feet high; and a torso, probably of a terminal Priapus, of the size of life, the head and arms of which

are wanting. A Mercury, the size of life, is also in the Museum of the Vatican. But there are no statues of this material of any great dimensions extant, which can be referred to an ancient period of art. All have perished amidst the wreck of the

¹ Pausanias, i. 40.

² Eustathius, *Iliad*, xxv.

³ Pausanias, ii.

⁴ Prudentius, *Apophthegm.*, 450.

⁵ Firmicus, *Error*. Prof. Rel.

⁶ Βίος Ἑλλάδος, lib. i. p. 182.

⁷ Philipp. i. 9.

⁸ *Anthologia à Jacobs*, tom. i. p. 205.

shrines and palaces. Neither have any moulds in terra-cotta for the casting of bronze statues been discovered, although it is evident that they must have been prepared for that purpose.

The chief attention of inferior artists was directed to the production of small terra-cotta figures, which the Greeks used either as ornaments or as their household gods. They rarely exceed 9 inches in length, and resemble the modern plaster casts. They were called *pelinoi*,¹ "clays," or *ostrakina toreumata*;² and one of these, representing Hephæstus, presided over the hearth. They are found in great abundance in the vicinity of the large cities of antiquity, and many specimens are preserved in the Museums of Europe. Numerous specimens have been discovered recently in the little island of Calymna,³ and outside the walls of ancient Tarsus.⁴ The Cyrenaica has also produced many—some exceedingly charming.⁵ Many of these are repetitions of one another. A careful examination shows that they were made by the same process as the modern plaster-casts. A model figure, *protypos*, was first made in terra-cotta with the modeller's tools, and from this was taken a mould, *typos*, apparently also in terra-cotta, seldom in more than two pieces, which was then baked. The figures, technically called *ectypa*, were made from this mould by pressing into it the clay, formed into a thin crust, thus leaving the figure hollow. Usually the base was open, and at the back were holes, either to allow the clay to contract without cracking, or for the purpose of fixing the image to the wall. When the wet figure was withdrawn from the mould, it must have been carefully dried, and then retouched by the modeller. Finally it was consigned to the furnace, and baked at a low temperature. Many of these little figures are of the most remote period, and exhibit the state of the art of the sixth century B.C., or the fabled age of the Dædalids.⁶ Superstitious ideas were connected with small terra-cotta figures.⁷

The method of colouring these figures was well known to the ancients; and it would appear that the Greeks had a body of artists who were solely employed in painting statues, bas-reliefs, and other architectural ornaments.⁸ Two modes principally

¹ Aristoph. Aves, 436.

² Artemidorus, Oneir. II. c. xlv.

³ Arch. Anz., 1848, p. 277.

⁴ Barker, 'Lares and Penates,' 8vo, Lond. 1853, p. 145.

⁵ Clarac, Mus. de Sculp., p. 90 a.

⁶ Gerhard, Ueber die Metroon, 4to, Berl., 1851, Taf. 3.

⁷ Hesychius, voce ὀστράκινος.

⁸ Plato, Repub., iv. 420; vi. 327, 328.

prevailed. In the first the whole ground of the figure or bas-relief was coloured celestial blue, and the relieved parts were picked out with red, yellow, and white. The faces, especially in the old style of the art, were painted of a deep red, as among the Egyptians.¹ In other instances it is probable that they were coloured with the most harmonious distribution of tints by artists of renown, as in the case of Damophilus and Gorgasus. The celebrated Posis, a contemporary of Varro, executed such exquisite plastic imitations of fruits in terra-cotta, that they were mistaken for the objects themselves; which could not have been effected except by painting them, like the artificial fruits in wax at the present day. A great number of terra-cotta statues have been painted with flat colours like distemper, consisting of ochrous or opaque colours mixed with chalk and size, or with white of egg. These paints were so used as to give the figures a gay and lively look, without any design of imitating nature. They were laid on after the terra-cotta had been baked, and are not very solid, but peel off easily. The tints are pure, and not shaded; and the colours usually employed are white, red, yellow, blue, and violet.² In the archaic figures the favourite colours are blue and red. The former is seen on the chiton and tunic of the seated figure of a goddess, brought from Athens, and now in the British Museum; while several figures of the same early period have their garments either coloured red, or else the borders marked out in that colour. At a later period blue prevailed for the draperies; but the borders and selvages of tunics, and sometimes the whole of the garment, were coloured pink, which had then become fashionable among artists, and was very promiscuously employed. As an example is given the figure of an Aphrodite from Cales, now in the British Museum. The face and arms of the goddess are white, the wreath is coloured pink, the hair is a light red, the diploid taloric tunic—the lady's gown—is blue with a kind of pink apron, the necklace yellow, probably in imitation of gold. Several other figures, representing Muses, have their tunics pink and white, or pink and blue. A charming little figure of Marsyas, seated, crouching, and playing on the double pipes, is coloured pink (No. 165); a rhyton, representing the

¹ Campana, 25. Compare Virgil, *Ecl.* x. 27, and the commentators; Pliny, *Nat. Hist.*, xxxiii. 1, 36. There is reason to suppose that in later times they

were gilded; Martial, *Epigr.*, iv. 39; Juven., xi. 116.

² Clarac, *Musée de Sculpture, Partie Technique*, 30.

face of Silenus, a Pan, and a Trojan or Asiatic, are of the same colour. Yellow, a colour which more readily flies, is not so frequently found; but the base of a statue of Fortune, another of that of Ganymede holding a cock, and a vase in the shape of a panther, are of this colour. Green is occasionally seen, as on the acanthus leaf on the helmet of the statue of Athene before mentioned, and on some other specimens. Purples and browns are of very rare occurrence.

White was used at all periods for the flesh and garments of females; but it is often difficult to determine whether it may not be only the *leucoma*, or priming, from which the colour has dropped. Black appears only rarely, and in accessories. Of gilding there are many remains, but it was sparingly applied, the lingering remains of good taste prohibiting a too profuse employment of this reflecting surface. It is found upon terra-cotta vases in Etruscan tombs. A small head, either of Jupiter or Æsculapius, in the British Museum, has gold-leaf adhering to the hair, which was anciently gilt. Some small medallions, with heads of Pallas and of the Gorgons, from Athens, appears to have been entirely gilt.¹ Some terra-cotta affixes, shaped like Erotes, and the forepart of chimaeras, projecting from a vase, are also gilded.

There is every reason to suppose that the colours employed in painting terra-cottas were made from the same earths, though of a coarser kind, as the ware itself. Some information on this matter has been preserved by Theophrastus, Vitruvius, Dioscorides, and others. For white the painters used a white earth from Melos, and white lead. The reds were composed of a red earth, probably ochre from Sinope, and vermilion, the last especially for walls. Yellow was obtained from Seyrus



No. 102.—Coloured Figure of
Aphrodite. From Cales.

¹ Clarac, Musée de Sculpture, Partie Technique, 30.

and Lydia. Of arsenic, sandarac, and orpiment little use was made; but a yellow ochre was obtained by burning a red earth. The Egyptian smalt served for blue, as may be seen still on many terra-cottas. Cyprian blue was also employed. Indigo was discovered at a later period. Copper green was obtained from many spots, and mixed with white or black. White was made from the burnt lees of wine, or from ivory.¹ Pliny evidently speaks of a painter upon terra-cotta in the words, "in the painted pottery and encaustic;"² and such specimens will probably be found. Indeed it is by no means improbable that certain roof-tiles have preserved their colour owing to encaustic painting. Among the Greeks, however, terra-cottas were generally painted in *tempera* with colours, among which red predominated.

It would require too much space to enumerate all the various forms and subjects represented in terra-cotta. Among the figures are found the principal gods of the Hellenic Pantheon, and a variety of local divinities. The earliest of these, in their general treatment and accessories, present the characteristics of the hieratic school of art. The principal figures are of Demeter or Ceres, Persephone, the Muse Polyhymnia, Aphrodite, the Erotes. Together with the representations of divinities³ are found those of sacred animals; such as the cattle of Zeus, and the swine of Demeter or Ceres; or sacred furniture, such as footstools, and even small chairs.⁴ At a more advanced period of fictile art, the treatment becomes freer, and the range of subjects more varied. Bacchæ, or Muses, in a variety of attitudes, and figures taken from the Satyric drama frequently occur. Actors occasionally are found. After the conquest of Greece and Asia Minor by the Romans, grotesque and caricatured forms are introduced, such as dwarfs, moriones, and other depraved creations of Roman taste.⁵

Many of these little figures, in the shape of animals and other objects, such as goats, pigs, pigeons, tortoises, footstools, &c., seem, like the neurospasta or maroquins, to have been toys, since they have been found deposited with the bodies of children in the tombs of Melos and Athens.⁶ In other cases they may have

¹ Hirt, *Gesch. der bild. Kunst*, 165, 166; Stieglitz, *Ueber die Mahlerfarben*, 8vo, Lips. 1817.

² *Nat. Hist.*, lib. xxxvi. c. xxv. s. 64.

³ Panofka, *Terracotten*, i. and foll.; Agincourt, *Recueil*, pl. viii. 8. xiii. 1, 2,

4, xiv. 3, 5, 6, xv. 11, 12, 13, 14; Caylus, *Recueil*, t. iii. pl. lx. No. 1.

⁴ Dodwell, *Tour*, i. 446.

⁵ *Ibid.*, i. 446-448.

⁶ Brongniart and Riocreux, *Mus. de Sèvres*, 19.

been votive offerings to the gods, such anathemata being offered by the poor. It is impossible not to be charmed with the grace and spirit of many of these objects, which belong to all periods of Grecian art, from the old, or as it has been called the Egyptian style, down to the middle age of the Roman Empire. Many of them are copies of the statues adored in the shrines; others are sketches of noted persons of the day, such as emperors, philosophers, gladiators, and horse-riders. Groups are of rarer occurrence than single figures, but occur as boxers, players at *astragaloï*, or "knuckle bones," and boxers engaged in pugilistic encounters. A few busts are found.

Besides the small figures just described, objects in bas-relief have occasionally been found in sepulchres, especially in those of Milo, the ancient Melos. They are flat slabs of irregular shape, the bas-relief being upon one side only, with the parts between either reserved or hollow, and having holes, apparently for pegs or nails, to attach them to the wall. The material, after having been pressed into the mould, has been scraped away at the back, leaving a very flat surface. These bas-reliefs were painted in the same style as the figures in terra-cotta. In the British Museum are portions of several such reliefs, representing Bellerophon destroying the Chimæra, Perseus killing Medusa, Apollo and the deer, the Sphinx devouring Hæmon, the son of Creon, a dancing Bacchante or Mænad with crotala, and the meeting of the poets Alcæus and Sappho.¹ In the Berlin Museum is one with the subject of Helle crossing the Hellespont on the ram.² Another, in the possession of Professor Ross, of Halle, represents the hunting of the Calydonian boar.³ One found at Ægina exhibited the chariot of the hyperborean Artemis, drawn by two gryphons and driven by Eros.⁴ A few others have been found,⁵ but it is not known to what use these objects were applied. They may, however, probably have been the prototype slabs of the friezes with which small tombs were ornamented,⁶ or decorations for soffits of ceilings, the *agalmata*

¹ Millingen, *Anc. Un. Mon.*, ii. 2, 3, 4. Müller, *Archäologie der Kunst*, i. 14, 51, 52.

² *Arch. Zeit.*, iii. taf. 27, p. 37 ff., 214 et seq.; *Neue Folge*, i. p. 45 et seq.

³ Otto Jahn, *Berichte der k. Sächsischen Gesellschaft der Wissenschaft*, 1848, s. 123 et seq.

⁴ Welcker, *Monumenti Inediti dall' Inst. Arch.*, t. xviii.; *Annali*, 1830, ii. 65.

⁵ Raoul Rochette, *Ant. Chrét.* iii. 24, et seq.; Ross, *Insel Reise*, iii. 19.

⁶ They can hardly have been decorations for shields. Müller, *Archäologie der Kunst*, § 96, n. 23, p. 76.

which Pausanias saw in the royal hall at Athens.¹ Of a similar nature were the small masks, chiefly of Gorgons' heads, which were also either inlaid or attached to walls or other objects. Some of these masks, or *prosopa*, were designed for religious purposes, and hung, like the *oscilla*, on trees, whilst others were applied to architectural decoration. We may here also mention the small figures, heads and other objects in salient relief, which were attached as decorations, *procrossi*, to the sides and handles of terra-cotta vases. Some of these ornaments were small circular medallions, stamped with Gorgons' heads in bas-relief, and are among the most delicate and beautiful examples of this branch of fictile art. These decorations were painted, and at a later time even gilded. Studs, fleurettes, and antefixial ornaments, or *emblemata*, in salient relief, were also modelled separately or stamped in moulds, and then affixed to vases when the clay was wet. A singular little monument, probably a votive tablet, has in relief a figure of Diana full-face and standing, with a Greek inscription under it.²

Colonel Ross found at Leucas, in Acarnania, a perfect terra-cotta impression from a coin of Larissa. It may have been the trial-piece of a die-sinker or forger, since persons of that class, as among the Romans, possibly employed the finer qualities of this material to assist their nefarious practices. Many terra-cotta medallions, with subjects and impressions on both sides accompanied by inscriptions, have been found. They were impressed from engraved stones; one had a square buckler, club and quiver, and "of Nikippus" in Greek; another a female head with recurved wings, and on the reverse a dolphin and tortoise with the syllable, "The . ." One large medallion had the impression of three gems, a sandal, dancing satyr, and lion. It had two holes for suspension. Their use is unknown.

There are but few notices in the ancient writers respecting the prices paid for fictile objects. In the fables ascribed to Æsop,³ Hermes is described entering the shop of a sculptor, and asking the price of a Zeus. The sculptor values it at a drachma—a figure of Hera at rather more; but if the purchaser will take the two, he is offered a Hermes into the bargain. From the low price it would seem that the figures meant must have been terra-cottas, though the maker of these is generally called a potter, or *koroplathos*, not a sculptor, by the Greek writers.

¹ I. 3, 1, 3, 4.² Avolio, II. tav. vii.³ Fab., ccxliii.; cf. Fab. ccexx.

Another use to which terra-cotta was applied was for making small cones or pyramids to suspend round the necks of cattle. They are about $3\frac{1}{2}$ inches long, and perforated at the top. They are frequently found in the fields in Greece, and especially in Attica. In general they are painted black and red, and those found in Corcyra are inscribed. Dodwell¹ saw some in the collection of S. Prosalinda with the inscriptions, "the mountain of Phalax," "Venus," "of Jupiter the cattle-feeder." An object similar in form was found in a sepulchre at the Piræus, the apex of which terminated in the heads of Atys. This appears to have been the weight of a steelyard.² The cones found at Kertch had A on one side, and on the under side impressions of engraved stones, and a Θ on the upper side. Other terra-cotta objects were discovered with them. Others found at Corfu had invocations to females, as "Hail Epiktesis, Cleoxena, Artemoklea."³

A number of cones perforated vertically are found all over Greece and Italy, the use of which is unknown. Like those just described, they may have been attached to the necks of animals, or suspended to the ends of garments. They have been supposed by some to be weights, or to have been used at the corners of garments for holding down the drapery.

Several of these cones and truncated pyramids have been exhumed by excavations in the Crimea, near Sebastopol and Kertch. Those there discovered had on the apex the impression of the seal of finger-rings, representing heads and other objects. Many were found inside sixteen pithoi, discovered in an edifice near Sebastopol. They resemble bells in shape.

Some flat discs of pale red and yellow terra-cotta, in the British Museum, about $3\frac{1}{2}$ inches diameter, discovered by Mr. Barker in excavations made at Tarsus, are pierced near the circumference with two holes for a cord to pass through. On one side they have in relief a star, the letters A and E. One of



No. 103.—Cones. From Corcyra.

¹ Tour, i. 34, 35, 4to, Lond. 1819.

² Ibid., p. 458.

³ Mus. Nan., 73-75; Passeri, lez. 2,

p. 35; Paccandi, tom. ii. p. 179; Mustoxidi, 'Corcyra,' p. 207.

these discs, of fine yellow clay, has in a label FHMIΩ, Hemio, probably the commencement of a name. Another (found at Tarsus) had incised upon it, before the clay had been baked, the name of "Apollon," in letters of the first century A.D.¹ Their use is unknown, but may have been similar to that of the cones. Similar discs were also discovered by Sir C. Fellows in Lycia. Some convex discs stamped with a small head in relief were found at Halicarnassus. They were perforated in one place, and supposed to have been used as weights to hold the threads of the loom, similar weights being in use at the present day amongst the Greeks.

Certain glands of terra-cotta, in shape of an olive and size of a hen's-egg, have been found at Neti or Noto, Panormus, Catania, in the plains of Assoro in Sicily. They are supposed to have been used for the ballots of the tribes, as they are inscribed the first tribe, the second tribe, the third tribe, and bear the names Phintias, Philias, Tyndaris, Philoumenos son of Arcesilaus, and others. They have been conjectured to be tesserae like the bronze tickets of the judges of the Heliastic tribunal at Athens, or employed for voting.²



No. 104.—Terra-cotta
Doll. From Athens.

Several children's dolls of terra-cotta have been found in the sepulchres of Athens.³ They are cast in a mould; the bodies, legs, and arms are formed of separate pieces pierced with a hole, so that they might be connected and moved with a string, like the modern marionettes or puppets. Hence their name, *neurospasta*. All of them represent females, many of them a dancer holding the *krotala* or castanets in the hands. One variety has the upper part of the figure only placed as a flat semi-elliptical base, upon which it rose and fell as pulled with the cord; they are coloured like the other terra-cottas. These dolls or puppets are mentioned

in the Greek writers. Xenophon, in his 'Symposium,' or Ban-

¹ Barker, 'Lares and Penates,' 8vo, Lond. 1853, p. 202.

² Alessi, 'Lettere sulle Ghiande di Piombo,' 8vo, Palermo, 1815. Böckh, Corp. Inscr. Græc. iii. 589; Mommsen,

Zeitsch. für Alterth. 1846, n. 98, s. 784-9.

³ Dodwell, Tour, i. 439. The one he mentions as belonging to Mr. Millingen is now in the British Museum.

quet, introduces Socrates inquiring of an exhibitor of these puppets, what he chiefly relies upon in the world.¹ "It is," he replies, "a great number of fools; for such are those who support me by the pleasure they take in my performances." "Ah!" remarks one of the guests, "I heard you the other day praying that wherever you went there might be abundance of bread and wine, and a plentiful lack of good sense." Aristotle also² mentions certain dolls as moving their limbs and winking their eyes; but this can hardly refer to terra-cotta figures. Lucian also describes terra-cotta dolls, *korai* or *nymphai*,³ painted red and blue.

According to Clemens of Alexandria,⁴ the invention of lamps was ascribed to the Egyptians; and Herodotus mentions not only the feast of lamps at Saïs,⁵ but also the lamp which burnt beside the cow-shaped sarcophagus of Mycerinus, in the same city, but no terra or other lamp has been found in ancient Egypt.⁶ In Greece lamps were in use in the time of the latter author;⁷ and when Aristophanes flourished, they were the common indoor light. According to Axionicus, a writer of the Middle Comedy, they were made of earth.⁸ The wick was called *thryallis*, *ellychnion*, and *phlomos*;⁹ the holes for the wicks, *mykteres*.¹⁰

Lamps of the usual circular shape, with one nozzle and a small handle, have been found at Athens, Tarsus, and in other parts of Greece and Asia Minor. They are of the age of the Roman Empire, probably of the first and second century of our era, and exactly resemble those found at Rome. On one is the bas-relief of a Bacchante killing a kid, a copy of the work of Scopas.¹¹ A lamp of an entirely different kind, representing a boy reclining on a couch, resembles the terra-cotta figures, and is coloured. It has the nozzle at the foot of the couch, and is a truly elegant design. These lamps are made of a fine clay, which has been moulded and baked. Their technical peculiarities will be more fully described when we come to treat of the Roman lamps.

¹ C. iv. s. 55.

² De Mundo, s. 6. Dodwell, Tour, i. 440.

³ Lexiph., s. 22; Müller, Arch., s. 305, 4, p. 406, who cites such dolls in the Museum of Naples. Cf. Sibyllin. iii. p. 449, Gall.

⁴ Strom., i. 16, p. 362, P.

⁵ II. c. 62.

⁶ II. c. 130.

⁷ He describes evening by the term *περὶ λύχραν ἄφας*, lib. vii. c. 215.

⁸ Pollux, x. 122.

⁹ Ibid., 115. ¹⁰ Ibid.

¹¹ Stackelberg, Die Gräber, Taf. lii.

The Greek lamps are distinguished from the Roman by their superior fineness, smaller size, paler clay, and more delicate art; but above all, by their inscriptions. They assume a great variety of shapes. A lamp found at Pozzuoli, near the ancient Baiaë, and now in the British Museum, is formed like two human feet in sandals. Another lamp, engraved by Passeri, has the head of a bull in harness, and the inscription ΑΡΘΕΜ(ΙΔΙ) ΙΕΡΟC, "sacred to Diana," indicating that it probably belonged to some temple of that goddess.¹ A most remarkable lamp also from Pozzuoli, and which from the Durand collection passed into that of Mr. Hope, is 20 inches long, and fashioned in the shape of a boat or a trireme. All the numerous subjects with which it is ornamented refer to the pseudo-Egyptian religion, which prevailed so extensively in the Roman empire from the age of Tiberius to that of the Antonines, and which at times became the heresy of the court. On it is inscribed² "a prosperous voyage," expressing either the name of the vessel, or a prayer on behalf of the person who presented it as a votive offering. At the bottom is the following inscription in large characters:³ "Accept me, who am Helioserapis," or the Sun and Serapis.⁴

As all these Greek lamps are of the period of the Roman dominion, they have inscriptions of the same nature as those found at the bottom of Roman lamps, consisting either of the name of a potter in the genitive case, or occasionally the names of emperors, as Gaius, Caius, Diocletian; or their titles, as Germanicus, Pius, Augustus. The design of these inscriptions is, however, by no means clear; and we cannot determine whether they signify that the clay of which the lamps were made was taken from an imperial estate, or mark the date or occasion of their manufacture; or that they were fabricated by imperial freedmen; or in potteries erected by certain emperors on their own domains; or, lastly, that they were intended for the use of the imperial household or of the public offices.

Greek lamps are found in great abundance in the vicinity of ancient Greek cities. Several hundred were discovered in the excavations made by Mr. Barker at Tarsus, and by Mr. Newton at Calymna. He also found in his excavations at Cnidus about 600 lamps of plain terra-cotta of the coarsest style of art, the

¹ Passeri, i. tav. xlviii., who, however, states that the lamp is of Roman paste.

² ΕΥΠΛΟΙΑ.

³ ΛΑΒΕ ΜΕ ΤΟΝ ΗΛΙΟCΕΡΑΠΗΝ.

⁴ Cat. Dur., 1777.

produce of one furnace.¹ The subjects were almost all animals and uninteresting. Besides these, he found at the same locality an immense number of lamps of black or bluish-black ware, with very thin walls, and ornaments and emblems in relief at the sides.² Some had as many as twelve wicks; and all were apparently prior to the Roman era. The bed of lamps extended for 30 yards. At Himera a lamp bore the name of the maker, "Apollophanes the Tyrian," and is of the age of the Antonines. One found at Termini was sealed; others bore ordinary representations.

¹ Bald. Romano, *Antich. ined. di Ierm.*, 1855. tav. 6, fig. 2, 20, p. 14.
vario genere trovate in Sicilia, fol., Pa- | ² Id., tav. 6. 15, p. 15.

CHAPTER II.

Greek vases — Casks — Various kinds of vases — Amphoræ — Stamps — Names of magistrates — Emblems — Cnidian amphoræ — Stamps — Thasian amphoræ — Panticapæan amphoræ discovered at Olbia — Bosphoran — Heracleian — Teuthranian — Sinopean — Corinthian — Miscellaneous — Sepulchral vases.

THE principal vases of terra-cotta manufactured by the Greeks were large tubs or casks, called *pithoi*, calculated to hold enormous quantities of wine or food; *amphoreis*, or vases of a smaller size, yet sufficiently large to hold several gallons; *phialai*, or saucers; *pinakes*, or plates; *chytrai*, or pots; *oinochoai*, or jugs; together with numerous small vases used for common domestic purposes, and others which appear to have been appropriated solely to funeral ceremonies.

Pithoi, or casks, of gigantic size are found in Italy; and although no perfect ones have been discovered in Greece, yet fragments of them prove that they were also used in that country. They are shaped like enormous caldrons, with globular bodies, and wide gaping mouths. When full the mouth was covered with a large circular stone, called *kithón*. It must have been into such a cask that Glaucus, the son of Minos, fell, and Eurystheus retired in fear; and in such must the Centaurs, according to mythical tradition, have kept their stock of wine. They were sufficiently capacious to hold a man, and were in fact the ancient hogsheads or pipes. They are perhaps best known from the circumstance of the eccentric Diogenes having converted one of them into his domicile, who is represented in some works of ancient art stretching his body out of a *pithos* at the moment of his celebrated interview with Alexander.¹ They were used to hold honey, wine, and figs. It required great skill to make such vases; hence the Greek proverb characterized an ambitious but inexperienced man as "one who began with a cask."² They were made by a peculiar process, which is described³ as plastering the clay round a certain framework of wood, the *pithos* being too large to be turned on the lathe.

¹ On a bas-relief of the Villa Albani, Winckelmann, *Mon. In.*, No. 352. Fragment of a lamp in the British Museum.

² Hesychius, v. ἐν πιθῷ.

³ Geoponica, vi. 3, p. 4. Arsenius, *Violetum à Walz*, p. 231.

In the recent excavations of Mr. J. Brunton, at the site of old Dardanus, in the Troad, were discovered several *pithoi* of pale red clay, with thick massive bodies and the stone cover. In an excavation made between Balaclava and Sebastopol, by Colonel Monroe, that officer discovered sixteen *pithoi*, 4 feet 4 inches high, and 2 feet 2 inches in diameter, inside a circular building, apparently a kind of store-house. These *pithoi* were of pale red ware, like the Roman *opus doliare*. They had no makers' names, but one had incised on the lip ΔΔΙΙΙΙΙΙ, apparently its price. Various objects were found inside of them, and among others several terra-cotta cones. Similar *pithoi* have been found in Athens. Some of the fractured ones had been joined with leaden rivets. The *pithoi* of oblong form were preferred. Anatiolius recommends them to be made of a smaller size.



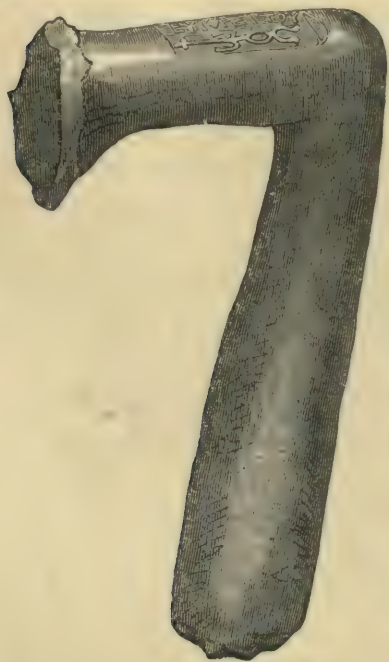
No. 105.—Pithos of Diogenes. From a Lamp.

The principal terra-cotta vase, however, is the amphora, which was used for a variety of domestic and commercial purposes. So numerous are the vases of this shape, found all over the ancient world, that they require a separate description. They were principally used for wine, but also for figs, honey, salt, and other substances. The amphora is distinguished by its long egg-shaped body, pointed base, and cylindrical neck, from which two handles descend to the shoulder. The base has sometimes a ring of terra-cotta round it. When complete it had a conical cover terminating in a boss with which the mouth was sealed. Remains of amphoræ have been discovered not only in Greece itself, but also wherever the Greek commerce and settlements extended; as in Athens, Sicily, Corcyra, Alexandria, Rhodes, Kertch or Panticapæum, and Xanthus.¹ They appear to have been used at a very early period; and some found at Castrades in Corfu, near the tomb of Menecrates, were probably employed for exporting wine to Hadria. The long shape probably came into fashion about B.C. 300, when an

¹ Böckh, *Corp. Inscr. Græc.* iii. pp. 506-607.

active commerce was carried on in the Mediterranean by the island of Rhodes, then a great commercial *entrepôt*. Amphoræ of this form are represented on the Athenian silver tetradrachms, which are known to have been struck after the reign of Alexander the Great. On these coins the amphora is represented lying horizontally, with an owl perched upon it. This type, which is also found on coins of Gortyna and Thasos, alludes to the large Attic trade in oil, which was exported in these vases.

The Rhodian *amphoræ* found at Alexandria were of a clay so pure and tenacious that its fracture is perhaps sharper than that of delf. The colour is extremely pale, and deepening to a lively salmon hue, perfectly exempt from cinereous discoloration. The numerous handles found there have all belonged to amphoræ with long lateral handles such as are figured on the coins of Chios, and of Athens, symbols perhaps of their staple trade in wine and oil. A vase of the kind, entire, but without any stamp, was brought home by the soldiers employed on some excavations. Its height was 3 feet 4 inches. The perpendicular portions of the handles rise 10 inches from the body of the



No. 106.—Stamped Handle of Amphora.

vessel; and the ears or horizontal shoulders unite them to the mouth at a distance of about 3 inches. These handles were solid, and upon their upper surface had been impressed the seal, generally an oblong label, $1\frac{1}{2}$ inch or $1\frac{3}{4}$ inch long, and $\frac{5}{8}$ inch high. Sometimes, however, these labels are of a circular or an oval form. The radiated head of Apollo Helios, on the vase, was placed in the centre with the legend around.¹

At Alexandria eight well-defined varieties of handles broken from amphoræ of different countries were found. With one exception, they were uninscribed. Their general shape is depicted in the accompanying cut, taken from a perfect one found at Alexandria. The base of the amphora was either a solid pointed cone, by

¹ Stoddart in the Trans. Roy. Soc. Lit., N. S., iii. 7, 8.

which it was fixed and held upright in the sand floors of cellars ; or a spiked foot ; or a collared foot, produced by twisting a clay collar round it, to aid in steadying the vase ; or else the annular foot, terminating in a ring of clay.

The most interesting things connected with these vases are the labels or seals with which they were stamped. They are either circular medallions or oblong depressions. Those on the Rhodian specimens have either the head of Apollo Helios, the famous Colossus, represented in full face, or else a full-blown rose ; an emblem which also appears on the coins of the city, so long as it continued to be a free state. The stamp with which they were impressed seems to have been made of a hard stone, as the impressions are too sharp to have been produced by a wood block, and not sufficiently rigid for a metal stamp. The annexed example of a circular label will serve to illustrate those seals having a radiated head of Apollo. The letters ΙΑΣΟΝΟΣ "of Jason," the name of the magistrate, are disposed round the head, between the rays of the crown. Sometimes the name of the month was added after that of a magistrate ; and the latter was often preceded by the preposition ΕΠΙ, signifying "under" or "during the rule of." The annexed cut represents one of the rose stamps, with the legend, "Under Xenophon, in the month Sminthius." The names of the magistrates are those of the eponymous priests of the Sun, by whose priesthoods the current year was dated. The months belong to the Doric calendar, namely : Thesmophorios, Diosthyos, Agrianios, Pedageitnios, Badromios, Artamitios, Theudaisios, Dalios, Hyakinthios, Sminthios, Karneios, Panamos, and the second Panamos, an intercalary month. The object of the stamps is involved in obscurity. It is clear that they could not have been intended to attest the age of the wine, as the vessel might be used for any sort, and the stamps bear the name of every month in the year. It is supposed that they were intended to certify that the amphora, which was also a measure, held the proper quantity. A long list of the names of magistrates has been found upon handles undoubtedly Rhodian, as the stamps either bore the emblems of the city, or the names of the Doric months. Some



No. 107.—Rhodian Stamp. Head of Apollo Helios.



No. 108.—Rhodian Stamp. Rose.

of these names, such as Ænetor, Hephæstion, Demetrius, Zeno, and Antipater, appear on the coins of Rhodes, whilst others are celebrated in Rhodian history. Damophilus, Menedemus, and Amyntas are probably the admirals who in B.C. 304 commanded the fleets despatched against Demetrius Poliorcetes. Xenophantus may have been the naval commander who blockaded the Hellespont in the war against Byzantium, B.C. 220. The name of Peisistratus was that of a general in the second Macedonian war, B.C. 197, who afterwards, B.C. 191, commanded a fleet against Antiochus. Timagoras was a naval commander who assisted the Romans in their war with Perseus. Polyaratus was one of the Macedonian party at Rhodes during the time of the Macedonian war. In like manner, many more of these names might be identified with those of celebrated leaders, orators, and historical and philosophical writers; but it must always be recollected that, though the similarity is striking, the inference of identity is very far from being conclusive, since many individuals of the same state bore the same names, as is soon discovered by the examination of inscriptions.¹

Besides those with circular medallions, many of the handles of Rhodian amphoræ are stamped with an oblong cartouche or label, from $1\frac{1}{2}$ inches to $1\frac{3}{4}$ inches in length, and $\frac{5}{8}$ ths of an inch wide. These may be divided into two classes:—Those inscribed with the name of a magistrate and an emblem. This class resembles the small signs, called adjuncts, found on the coins of various Greek cities; but it is uncertain whether they were selected on any fixed principle, or merely adopted from caprice. They may, perhaps, allude to the deity whom the magistrate particularly honoured—as the patron god of his village or tribe. The same symbol was often used by many individuals, and on the whole the number discovered is not large. Among them are found stars, a radiated head of Apollo, the caps of the Dioscuri, a head of Medusa, a rat, a dolphin twined round an anchor, fish, a bunch of grapes and caduceus, a flowered cross, an acrostolium or prow of a ship, an anchor, cornucopiæ, garland, torch and garland, double rhyton, bipennis and parazonium. A second class of seals consists of those bearing the name of a magistrate, accompanied with that of a month of the Doric calendar, without any emblem. But though these are also apparently Rhodian, they are probably of a

¹ Stoddart, Trans. Roy. Soc. Lit., N. S. iii. p. 31 and foll.

different age from the circular stamps before described. The names of the magistrates are in the Doric genitive, and their dates appear to range from the foundation of Alexandria, B.C. 332, down to the reign of Vespasian.

Many handles of amphoræ from Cnidus, or "Cnidian casks," as they were called, have been found on different sites. Their clay is coarser than the Rhodian, its colour darker and duller, breaking with a rugged fracture, displaying particles of a black micaceous sand, the heart frequently having the livid hue of ashes produced in the kiln. Their dimensions were $1\frac{1}{2}$ inches to 2 inches wide, $\frac{3}{4}$ inch thick. On the top of the ear was the cartouche or label, generally of a rectangular form, and $1\frac{1}{2}$ inches long, by $\frac{7}{8}$ inch wide; but some are either circular, or oval, or shaped like an ivy-leaf.¹ These amphoræ differ in form from those of Rhodes, and are not of so early a date, most of them being as late as the Roman empire. The handle of one of these amphoræ, externally of a greenish hue, exhibited a rough fracture, of a reddish tint at the edge and of a lighter shade in the centre.

The stamps on the Cnidian amphoræ, like those of Rhodes, are inscribed with the name of the eponymous magistrate, who appears to have been a *demiourgos*; and also with that of the wine-grower, or exporter of the produce, which is always marked as Cnidian, and was probably either wine or vinegar. The annexed cuts represent the various stamps used on these



No. 109.—Cnidian Lozenge-shaped Label.



No. 110.—Cnidian Square Label.

amphoræ. The names are accompanied with devices; but it is not quite certain whether these refer to the magistrate or to the exporter. Among them are a caduceus, a club, the prow of a galley, a sceptre, a bucranium or bull's head, grapes, diotæ, a

¹ Stoddart, Trans. Roy. Soc. Lit., N. S., iii. 59; Böckh, Corp. Inscr. Græcæ, iv.

trident, lance-head, star, anchor, barley-corn,¹ and diotæ, with the head and neck of a lion. Remains of Cnidian amphoræ have been found in Sicily, at Athens, Olbia, and Alexandria. Judging from the palæography of the inscriptions, they may have been in use from the age of Augustus to that of Marcus Aurelius, or even of Severus. It will be perceived that only two of the magistrates are qualified with the title of *demiourgos*.

Notwithstanding the celebrity of the Thasian wine, only three specimens of the amphoræ in which it was exported have been discovered—one at Athens, and two at Olbia. The edges of the handles are rounder than those of the Rhodian amphoræ. The paste is not so coarse and gritty as that of the pottery of Cnidus. The inscriptions on them are: "Of the Thasians—Phædon, Arcton, Aristomedes, and Satyris." Their emblems are a cornucopiæ, dolphin, and Hercules shooting the Stymphalian birds. Their age is supposed to be about B.C. 196.

Across the necks² of two amphoræ found in sepulchres at Pan-

ticapæum were the inscriptions

EYAPXO,
APICTON,

that is, "Ariston

during the magistracy of Euarchus;" and

ΕΠΙΚΑΛΛΙΑ
ΕΟΠΑΜΟΝΟΣ,

under the magistracy of Callias son of "Eupamon."³ These vases were not imported, but made upon the spot.

At Olbia were also found several handles of amphoræ, with the names of ediles of cities, and of other persons, either the growers of the wine, or magistrates of secondary rank. The names of the ædiles are, Polystratus, Epicurus, Callistratus, Histæius, Hieronymus, son of Hieronymus, and grandson of Apollonidas, Hermes, Poseidonius, Istron, son of Apollonidas, Theagenes, son of Nicander, Aristocles, son of Mantitheus, and some others. Another series of names, perhaps of eponymous magistrates, are Histæius, Apollodorus, and Meniscus.⁴ There was no mark except in one instance, and that apparently of Sinope, whence the amphoræ came. The emblems upon them

¹ Stoddart, Trans. Roy. Soc. Lit., iv. 2121, 2109 D.
24, foll.; iii. 63, and foll.

² Ibid. N. S., iv. p. 1.

³ Böckh, Corp. Inscr. Græc., Nos.

⁴ Bekker, 'Mélanges Gréco-Romains,'
i. pp. 503, 504, 519.

were various, comprising leaves, an eagle, a head of Hercules, diota, and bunch of grapes.

Various handles, inscribed with the names of an edile, and another person, supposed to be a magistrate, have been found in the Crimea, principally at Olbia, one or two having been found at Kertch. The paste of these handles, according to the researches of Professor Hasshagen, of the Richelieu Lyceum, differed from that of the amphoræ of Rhodes, Cnidus, and Thasos, by its want of uniformity; it contained a mixture of a coarse sand and fragments of quartz. Its grain was not so fine, nor had it the dark colour of the amphoræ of those states. Its colour, both outside and when broken, was bright yellow or greyish, and it had not been subjected to a high temperature in the kiln. All these conditions correspond to the clay found in the neighbourhood of Olbia, and the lack of fuel on that spot, where some have supposed the vases stamped with the names of ediles were made. As the same formula appears on the tiles found *in situ*, this affords another presumption that the amphoræ may have been made at Olbia.

The inscriptions are impressed from a square stamp or label, and have the form of the magistrate's name at the commencement, as, when Histæus son of Mithradates was edile; or else the official title is placed at end, as in the ex-

AΣΤΥΝΟΜΟΥ
ΕΣΤΙΑΙΟΥ
ΜΙ[Θ]ΠΑΔΑΤΟΥ

ample,

ICTPΩNOCTOYAIHΘAAΩ
NIΔAAΣTYNOMOYNTOC

Histron son of Apollonidas

being edile;¹ or even in the middle, as Borys, son of Hecataeus, being edile. These stamps contained, like those on the handles of the Rhodian, and other amphoræ, small adjuncts or emblems alluding to the magistrates or other persons whose names were impressed. Some of these emblems were a laurelled head of Apollo, bearded head, head to the left, old head to the left, young head to the right, head full-face, Victory, full-face figure standing, dog couchant, a horse prancing or running, eagle preying on a dolphin, swan, snake, sitting bird, spade and grain, ear of corn, laurel branch, twig, trophy, thyrsus, and caduceus.²

ΒΟΡΥΣ
ΑΣΤΥΝΟΜΟΥ
ΕΚΑΤΑΙΟΥ

¹ Stoddart, Trans. Roy. Soc. Lit., iv. pp. 50, 51; Koeppen, p. 300; Böckh, Corp. Inscr., No. 2085.

² Stoddart, Trans. Roy. Soc. Lit., iv. 50.

On some fragment from other cities of the Bosphorus are the inscriptions ΙΔ ΙΜ apparently with a double date, of the era of the Bosphorus, and with the name of Democrates, an edile. One found near Simpheropol was

ΑΣΤΥΝΟΜΟΥΝΤΟΣ,
ΔΗΜΟΚΡΑΤΟΥΣ

impressed with the name of Apollas, an ædile,

ΑΠΟΛΛΑ,
ΑΣΤΥΝΟΜΩ

The amphoræ of different states had at this period the name of the states and magistrates placed on them. Some of Heraclea have been found at Olbia with the inscription,

ΧΑΒΡΙΑ
ΑΣΤΥΝΟΜΟΥ
ΗΡΑΚΛΕΙ[ΤΑΝ]

“Chabrias being edile of the Heracleans.”



No. 111.—Circular Stamp,
with Bull's Head.

Others of Teuthrania on the same site, reading ΒΟΡΥΟΣ ΑΣΤΥΝΟΜΟΥ ΤΕΥΘΡ[ΑΝΕΩΝ], have been interpreted “Borys the edile of the Teuthranians;” but it may be considered doubtful whether the last name may not be either that of the grower of the wine, or of the maker of the vase.¹ The device was a bull's head.

ΘΕΟΓΝΕΙΤΟΥ
ΑΣΤΥΝΟΜΟΥ
ΣΙΝΩΠΙΩ(Ν).

Some of Sinope, also on the same spot; one with the name of Theognetus, an edile. The device was an eagle.²

The handles of some Corinthian amphoræ are also known with the names of Cephalion, Archytas, Gorgias, Damas, Rumas, Caninius, Visellius, M. Exsonius.³ These handles are described as curved cylinders, about 6 inches in length, and 1 inch in uniform thickness, their clay pale and fine. The names, which are stamped in large inelegant letters, perhaps those of the eponymous duumvirs, who may have ruled the city from B.C. 44, the epoch of its restoration by Julius Cæsar, to A.D. 15. This inference is drawn from the name of Caninius, which is found as the prænomen of certain Corinthian duumvirs. They appear, however, to have been rather the names of the freedmen

¹ Böckh, Inscr., No. 2085 c.

² Ibid. 2085 c.

³ Stoddart, loc. cit., p. 95.

or slaves who made the ware, or of the proprietors of the potteries.¹

In a house excavated under Mr. Falkener's superintendence at Pompeii, a Greek inscription of three lines, painted in red and black, was found on an amphora with the name of Menodotus and the letters "Kor. opt.," intended apparently to denote the best wine that may have come from Corinth.

Other handles² of amphoræ have been attributed to Polyrhenia, Gortyna, Cydonia, Salamis, Chios, Apamæa, Lysimachia, Cyzicus, Icon, and Parium. There are but very slender grounds for assigning them to these places.³

The ancients also appear to have used flower-pots of earthenware, especially in the festival of the Gardens of Adonis celebrated at Athens, in which flowers were suddenly elevated in earthen pots, and then cast into the sea, apparently as a type of the premature death of Adonis. On this occasion the women also placed these flower-pots on the tops of the houses. In the same festival, which was chiefly celebrated by the *hetairai*, a red-coloured figure called *korallion*, of terra-cotta, was also introduced.⁵ Pots of the same material were also used by the ancients for tender plants; for Theophrastus, speaking of the southern-wood, observes that it is raised with difficulty, and propagated by slips in pots. The use of flower-pots placed at the windows to form an artificial garden⁶ was also known. It

¹ See the inscriptions in Appendix No. VI.

² One handle inscribed ΟΙΠΑΠ, Parion, is supposed to belong to Paros: Bekker, loc. cit., p. 480.

³ The reader must consult for a complete account of all these handles, Stephani Titulorum Græcorum, part ii. p. 3-5, in the 'Index Scholarum in universitate litteraria Cæsarea Dorpatensi per semestre alterum 1848, habendum.' Thiersch, in Abhandlung. der philos. philol. Classe der Kais. Bayer. Akadem. der Wissenschaft, 1837, Bd. ii. p. 779, and following. Franz, De Inscr. Diotar. in Sicil. repert., Philolog. 1851, Jahrgang vi., Heft 2, p. 278 and foll. Osann, Ueber die mit Aufschrift versehene Henkel griechischen Thongefässe, in den Jahrbüchern für Philol. u. Pädagog., Supp. xviii. p. 520 and foll. Böckh, Corp. Inscr. Græc., No. 5376.

Franz in Böckh's Corp. Inscr. Græc., iii. præfatio, p. 1. Ouvaroff, Drevnosti, St. Petersburg, 1855, I. c. ii. Sabatier, Souvenirs de Kertch, St. Petersburg, 1849. Ashik, Vosporskoe Tsarstvo, Odessa, 1848, ii. Jenaische Literaturzeitung, 1842, No. 180. Stoddart, in Trans. Roy. Soc. Lit., vol. iii. N. S. 8vo, Lond. 1850, p. 1-183; vol. iv. 8vo, Lond. 1853, p. 1-68. Bekker, Dr. Paul., in the 'Mélanges Gréco-Romains, tirés du Bulletin Historio-Philologique de l'Académie Impériale des Sciences,' 8vo, St. Pétersbourg, 1854, s. 416-521.

⁴ Eustath. in Hom. Od., xi. 590, pp. 1701-45.

⁵ Raoul Rochette, Rev. Archéol. 1851, p. 112; Alciphron, i. 39. Timæus à Ruhen, v. κοροπλάθοι.

⁶ Hist. Plant. vi. 7, 6; Raoul Rochette, loc. cit. p. 114.

appears that the vases used in the festival of Adonis¹ were big-bellied, probably like those which were given as prizes in the games.² On the second day of the Anthesteria there were the *agones chutrinói*, when vases of corn were dedicated to the Infernal Hermes.³

There is a vase in the British Museum which was certainly designed for sepulchral purposes. The clay is pale, but the entire vase is covered with a coating of stucco. A myrtle wreath is traced on it in green. The shape of the vase is that of the *lecane*, and round it were placed the fore-parts of three chimæras, gilded. It contained human bones, with which were mingled a few terra-cotta ornaments; one representing a winged Eros, small in size, but of a good style of art. Amongst the bones was the jaw, with the obolos, or small silver coin, which had been placed there to enable the soul to pay Charon his fare for crossing the Styx. The covering of lime shows that this vase was used for funereal purposes. Another vase was found in the catacombs at Alexandria, of the shape of a *hydria*, in pale clay, on which also a myrtle wreath was painted. This, when discovered, was filled with bones, for which it was evidently intended as a receptacle. Vases in use during life were also used for the purpose of receiving the ashes of the dead.

There is also a class of vases, discovered of late years at Calvi, Capua, and Cumæ, which seem to have been made for decorative or sepulchral purposes, as they are not at all adapted for domestic use. They are of pale red, fine and fragile terra-cotta, and painted, like the figures, with colours in tempera. The prevalent form is the *askos* or wine-skin, surmounted by various figures, attached to it or standing on it, or by bas-reliefs which have their flat reverses applied to the body, or by very salient reliefs projecting from it, as *prokrossoi*. These affixed portions were made or moulded separately, attached to the body of the vase while the clay was wet, and the whole was then baked. The subjects are often marine; on one is the head of the Medusa in front, two Tritons at the sides,⁴ and four Nereids

¹ Bekker, Gallus; i. p. 291. Raoul Rochette, loc. cit. p. 118, adds to Bekker's citations, Martial, xi. 18; Plin., xix. 9, 1.

² Hermias in Platon. Phæd. Schol. Bast. Epist. Crit. p. 193. The words

are *γαστήρια* and *γάστρα*.

³ Schol. Aristoph. Ran. l. 219.

⁴ Minervini, Monumenti antichi inediti di R. Barone, 4to, Napoli, 1852, tavv. xiii-xiv. p. 65.

standing on the body of the vase, as if borne by the Tritons. Others have Scylla, winged figures like the Eros of the vases of Southern Italy, Heos or Aurora with her winged steeds, Dolon surprised by Ulysses and Diomedes.

Similar to these askoi are certain large ornamental vases, modelled in the shape of female heads of Bacchantes,¹ or Pallas Athene. The hair is bound with ivy-leaves, or with radiated crowns, and surmounted by small female heads rising from the sides of the large one; whilst on the apex stands a figure of Niké, or Victory. The one represented is intended to represent the head of Pallas Athene in a helmet, the figure of Niké representing the crest, and the small heads the side feathers. Others are *skyphoi*, in the shape of large heads with two handles. Of a similar style and period are certain *rhyta*, modelled in the shape of animals' heads, or with long reeded bodies, and medallions, *aryballoi*, with flat bodies having in bas-relief figures of Scylla; and large *pyxides* or boxes, on which are representations of Scylla, and the loves of Aphrodite and Adonis. Of a like style are certain vases found at Agrigentum, apparently models of *kaneé* or canisters, having tall conical covers, with a frieze of projecting lions' heads placed under an ovolo beading, and, round the body, model stems, amidst which are dispersed little Erotes, or Cupids, and heads of the Medusa gilded on a crimson ground. These are evidently imitated from works in metal. Other vases of this class are in the shape of *krateres*,² having round the outside small gilt figures and rosettes, laid on as emblemata and gilded. There are also *oinochoai*, or jugs, with handles in the shape of youths, and affixes modelled to represent gryphons and other ornaments; and vases of the class called *kernos*, consisting of four cups united together on a fantastic fluted stand, with emblems of the head of the Medusa, Erotes or Cupids, panthers, and foliage. These vases are probably of the Macedonian period, when cups and other vases were made in metal. In B.C. 330 the precious metals superseded the formerly esteemed works in terra-cotta, and the potter then endeavoured to imitate the new taste and fashion by reproducing in his plastic material humble imitations of the metallic work in high relief. Sometimes indeed, as on an amphora from Cumæ, in the Campana collection, he stamped

¹ Mon. v. liii. liv., Ann. 1853, pp. 266-272.

² Campana, 'Opere in Plastica,' tav. liv.

a subject from a mould round the body of the vase; but he generally preferred to produce the required effect by detached pieces. Many of these generally pass for figures or groups,¹ and some of them are exquisite. Amongst them are numerous small medallion heads of Medusa in relief, which are usually gilded.

Vases of various shapes have been found in the sepulchres of Greece, such as the *oinochoe*, or jug; the *askos*, or wine-skin; the *phiale omphalote*, or saucer having a boss in the centre; *rhyta*, or jugs, imitated from the *keras*, or horn, as well as some moulded in the shape of the human bust. Vases of this class, however, occur more frequently in Italy than in Greece.² Some are of remarkable shape. One in the Durand collection has its interior reeded, and in the centre a medallion of the Gorgon's head; at the edge is the head of a dog or fox, and to it is attached a long handle terminating in the head of an animal. Similar handles are often found. Another vase from Sicily, also in the same collection, with a conical cover, is ornamented externally with moulded subjects of wreaths, heads of Medusa, painted and gilded. Some of these terra-cotta vases are very early, and those discovered in the earliest tombs of Cyprus of a pale red clay had spiral and circular ornaments incised upon them like the Etruscan. For the common usages of life unglazed terra-cotta was employed along with bronze.³ A cylindrical vase of red terra-cotta, found at Athens in 1867, was inscribed *demosion*, "public" measure; it had the impression from a gem of an owl and olive-branch, the official seal of Athens, and was supposed to be the *choinia* or meter, its contents measuring 9 decilitres 6 millilitres, or about 182 pints.⁴

Many of the vases intended for ornamental purposes are covered with a white coating, and painted with colours of the same kind as those used on the figures before described, but with few and simple ornaments, plain bands, mæanders, chequered bands and wreaths. A vase found at Melos affords a curious example. It consists of a number of small vases united together and arranged in a double circle round a central stand. This kind of vase is supposed to be the *kernos*, used in the mystic ceremonies to hold small quantities of viands. By some persons,

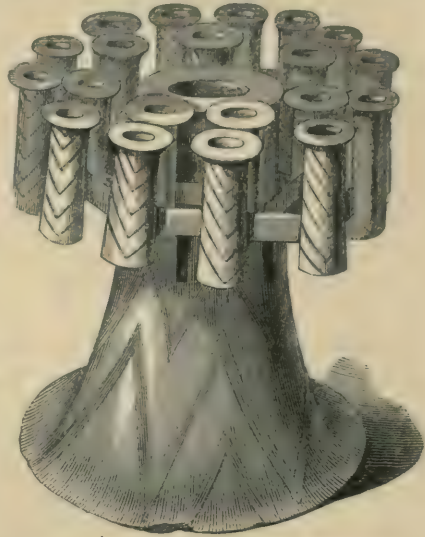
¹ Bull. Arch. Nap. v. tav. 3.

² Ibid. 1852. Tav. 1, 2.

³ Æsopus, Fab. ccxix. Tauchnitz, 12mo, Lips. 1829.

⁴ M. Egger in the Rev. Arch. 1867, p. 292.

however, it is thought to have been intended for eggs or flowers. It is covered with a white coating of clay, and the zigzag stripes are of a maroon colour. Such vases might have been used for flower-pots, and have formed small temporary gardens like those of Adonis, or have been employed as lamps. There was also a large vase composed of several small ones bound together for holding spices for the table called *adusmatotheke* or *kuminodokos* box for cumin seed.¹ Although the oculists who vended the "Lycian" eye ointment or collyrium often sold it in little vases of lead about the size of toys, occasionally they used terracotta bottles with a very small orifice made by the nail. One about 2 inches high having the inscription of "the Lycian ointment of Jason," was found at Tarentum; another has the name of Nicias. These are of about the first century A.D., and the stamps of oculists have been found in the Roman potteries for stamping medicine bottles. The ancient vendor of quack or patent medicines knew how to make a bottle contain the least possible quantity. It was an old notion.²



No 112.—Painted Kernos, consisting of a group of little vases.

¹ Pollux, x. 13.

² Miller's 'Vase trouvé à Tarente,' 8vo, Paris, 1814; Tochon d'Annecy sur

une Inscr. Grecque, 4to, Paris, 1816; Le Narrateur de la Meuse, Fév. 1808; Castelli, Cl. xvi. p. 248, n. 2.

CHAPTER III.

Glazed vases — Number of extant vases — Places of discovery — Tombs — Literary history — Present condition — Frauds of dealers — Earliest mention of Greek vases — Ancient repairs — Age — Criteria — Classification of D'Hancarville — of the Duc de Luynes — Pastes — Clays — Sites — The potter's wheel — Modelling — Moulding — Moulded rhyta, phialai, &c. — Painting — Tools — Colours — Glaze — Furnaces.

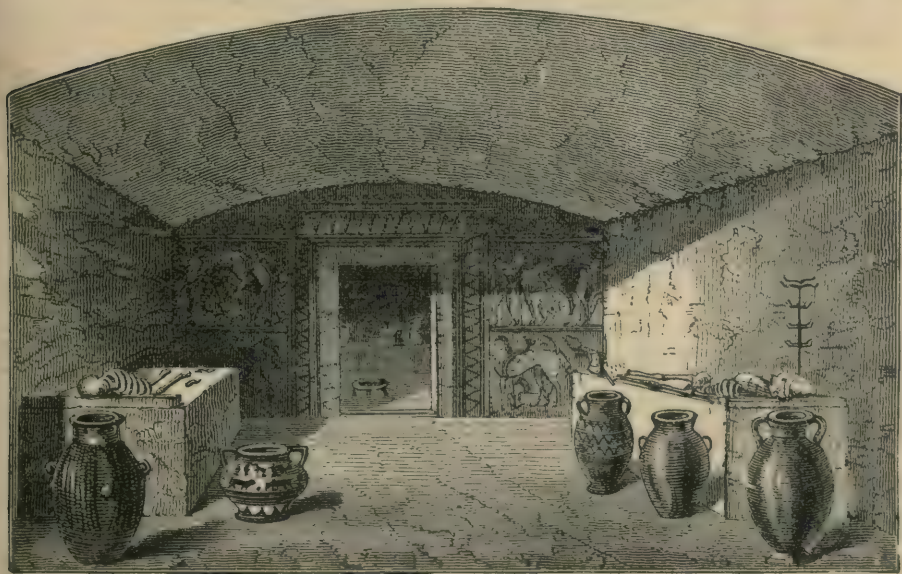
THE ware we are now to describe resembles terra-cotta in its general characteristics, the body of the paste being composed of a similar substance, but deeper in tone, and tender in its texture. The latter, however, varies; being sometimes so hard as scarcely to admit of being cut with a knife; at others, so soft as to be readily scratched with a finger-nail. These vases show the highest point of perfection which the ancient potteries attained. They were applied only to purposes of luxury and decoration, and used with great care and tenderness, as being little suited for domestic purposes. They stood in the same relation to the other products of the ancient potteries as the fayences of the middle ages, and the porcelains of the present day do to vessels of terra-cotta, stoneware, or tender porcelain. The Greek are the most important for their beauty and for their art. Their true designation is *lustrous* or *glazed vases*, and they have been placed by Brongniart in the second class of pottery. They are painted with various colours, chiefly black, brown, yellow, and red, and protected by a fine thin, alkaline glaze, which is transparent, and enhances the colours like the varnish of a picture. They are very porous, allowing water to ooze through, like the hydrokerami; and their paste is remarkably fine and light, giving forth a dull metallic sound when struck.

The number of these vases deposited in the great public museums of Europe is very large, and from calculations derived from catalogues or from observations made on the spot, may be stated in round numbers as follows:—The Museo Borbonico, at Naples, contains about 2100; the Gregorian Museum in the Vatican, about 1000; Florence has about 700; and at Turin there are 500. On this side of the Alps, the Imperial Museum at Vienna possesses about 300; Berlin has 1690; Munich about 1700; Dresden, 200; Carlsruhe, 200; the Louvre, at Paris,

about 1500; while 500 more may be found in the Bibliothèque Nationale. The British Museum has about 5000 vases of all kinds. Besides the public collections, several choice and valuable specimens of ancient art belong to individuals. In addition to these, several thousand more vases are in the hands of the principal dealers. The total number of vases in public and private collections probably amounts to 20,000¹ of all kinds.

All these were discovered in the sepulchres of the ancients, but the circumstances under which they were found differ according to locality. In Greece, the graves are generally small, being designed for single corpses, which accounts for the comparatively small size of the vases discovered in that country. At Athens, the earlier graves are sunk deepest in the soil, and those at Corinth, especially such as contain the early Corinthian vases, are found by boring to a depth of several feet beneath the surface. The early tombs of Civit  Vecchia and C ere, or Cervetri, in Italy, are tunnelled in the earth; and those at Vulci and in the Etruscan territory, from which the finest and largest vases have been extracted, are chambers hewn in the rocks. In Southern Italy, especially in Campania, they are large chambers, about 5   palms under the surface.

The accompanying woodcuts will convey an idea of the

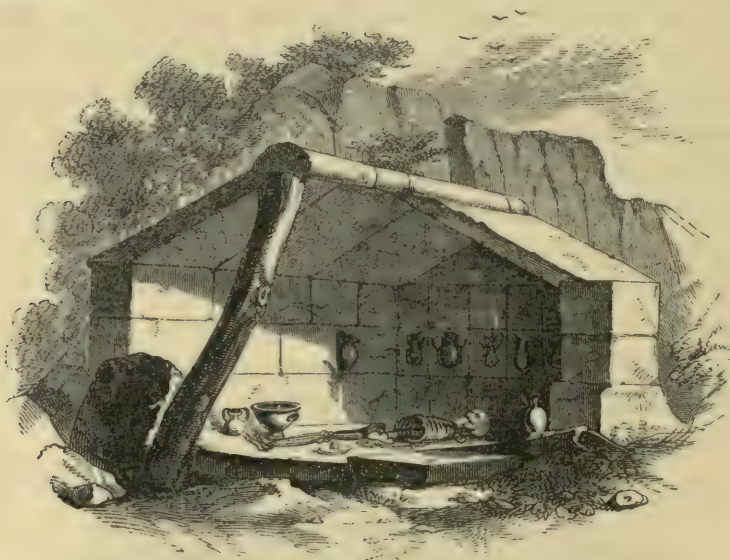


No. 113.—Tomb at Veii, containing vases.

manner in which the vases are arranged round the bodies of the dead in the tombs of Veii, Nola, and Cum .

¹ De Witte, * tudes*, p. 4, states Lenormant, estimated the whole number discovered to be about 50,000.

The tomb represented below is constructed of large blocks of stone, arranged in squared masses, called the Etruscan style of wall, in contradistinction to the Cyclopean. The walls are painted with subjects, the body is laid upon the stone floor, and the larger vases, such as the *oxybapha* and *krateres* are placed round it. The jugs are hung upon nails round the walls.¹ The sepulchres of Southern and Central Italy were made upon the same plan, and the same description applies to both sites.



No. 114.—Tomb of Southern Italy, with vases.

The most ordinary sepulchres were constructed of rude stones or tiles, of a dimension sufficient to contain the body and five or six vases; a small one near the head and others between the legs, and on each side, more often on the right than on the left side. An *oinochoe* and *phiale* were usually found in every sepulchre, but the number, size, and quality of the vases varied, probably according to the rank or wealth of the person for whom the sepulchre was made. The better sort of sepulchres were of larger size, and constructed with large hewn stones, generally without, but sometimes completed with cement, the walls stuccoed, and some little ornaments of painting on them.

In such sepulchres, which were like small chambers, the body was on its back on the floor, with the vases placed round it; sometimes vases with handles have been found hanging upon nails of iron or bronze, attached to the side walls. An exact

¹ D'Hancarville, vol. ii. 57, vignette. Gargiulo, p. 12.

representation of such a sepulchre, found at Trebbia, not far from Capua, has been published; also another, an ordinary sepulchre, found at Naples. The vases in the larger sepulchres, or subterranean rooms, were always more numerous, of a larger size, and of a superior quality in every respect to those of the ordinary sort of sepulchres, which had little to recommend them except their form, which was always rather elegant, however otherwise rude. At Polignano in Puglia, a large sepulchre of the best sort was discovered in the garden of the Archbishop, in which were found more than sixty vases, and some of a large size and very beautiful; but except one or two, which are exceedingly curious, the subjects painted on them were chiefly Bacchanalian, and not very interesting. These vases were placed in the Museum at Capo di Monte.¹

Fibulæ, or buckles of silver and bronze, and sometimes the



No. 115.— Tomb of Southern Italy, with skeleton and vases.

heads of spears with the vases, broken swords of iron or bronze, rings of silver, brass, and lead, and military belts, with clasps of bronze, were discovered, as well as even the quilted lining of some of them entire, though inclined to moulder away, as

¹ Hamilton, in Tischbein, p. 26.

did two eggs that were discovered in a bronze patera in one of these sepulchres. In a sepulchre at Pæstum was found the entire skull of a wild boar, mixed with the vases and the human bones. There is no reason to believe that it was the usual custom to bury provisions with the dead. At Terra Nuova, in Sicily, supposed to be the ancient Gela, several sepulchres, with fine vases, similar to those of Nolan manufacture, were discovered, and in one of them the egg of an *ostrich* was found well preserved.¹ An example of the mode of arranging these vases in the tombs of Campania will be seen in the woodcut No. 113, taken from Sir William Hamilton's work on vases. Here the grave assumes the shape of a *soros*, or sepulchral chest, with a pent-house roof, imitating a pediment, or roof of a small temple. The body is laid on the floor and the vases round it. The later tombs of the Roman soldiery and of the poorer classes, made of tiles, were of the same shape.

Public attention was first directed to these vases by La Chausse,² who, in his 'Museum Romanum,' published in 1690, gave plates of a few examples. Laurent Beger published, in 1701, those of the cabinet of the Elector of Brandenburg.³ Montfaucon, in his 'Antiquité Expliquée,' repeated these figures.⁴ Dempster⁵ subsequently published several vases, with full explanations. Gori, whose attention to these monuments had been attracted by seeing them in the work of Dempster, published several in his 'Museum Etruscum';⁶ and Caylus gave engravings of some in his 'Recueil.'⁷ Winckelmann also published several vases.⁸ Subsequently, D'Hancarville edited the vases in the collection of Sir William Hamilton.⁹ The indefatigable Passeri published a large number of engravings of vases in various collections.¹⁰ A second collection of Hamilton's,

¹ Hamilton, in Tischbein, pref. vol. i. p. 30.

² Fo. Rom. 1690. Also Grævius, Thesaurus Antiq. Roman. xii. 955. Dissertatio de vasis, bullis, armillis, fibulis, annulis, &c.

³ 'Thesauri regii Brandenburgii volumen tertium, continens suppellectilem antiquariam uberrimam, imagines decorum, statuas, thoraces, vasa et instrumenta varia.' Col. March. 1701. Also Supplement, tom. iii. 1757.

⁴ 'L'Antiquité expliquée et représentée en figures,' tome iii. ann. 1719.

Partie 1^{re}, p. 142, pl. lxxi.

⁵ 'Etruria Regalis,' folio, Flor. 1723.

⁶ Folio, Flor. 1735-36; also the Museum Guarnaceum, folio, Flor. 1744.

⁷ 1752-1767.

⁸ Histoire de l'Art, liv. iii. c. iii. s. 2, p. 34. Gesch. d. K., 4to, Dresd. 1764. Monumenti Antichi Inediti; folio, Rom. 1769, nos. 131, 143, &c.

⁹ 'Antiquités Étrusques, Grecques et Romaines, tirées du cabinet de M. Hamilton,' folio, 1766-1767.

¹⁰ 'In Thomæ Dempsteri libros de Etruria Regali Paralipomena;' folio,

supposed to have been lost in the sea, was issued by Tischbein,¹ with an explanation by Italynsky; and another was subsequently given by Böttiger.² The celebrated Millin also published vases in his collection of unedited monuments,³ illustrated with observations; and another edition appeared under the auspices of Dubois Maisonneuve,⁴ under whose name it generally passes. Since that time, the 'Vases Grecs,'⁵ the 'Vases de Coghill,'⁶ and the 'Ancient Unedited Monuments' of Millingen⁷ have been published, and have been followed by the handsome work of the 'Vases de Lamberg,'⁸ by De Laborde; the 'Monumenti,' by Micali;⁹ the 'Monuments Inédits,' by Raoul Rochette;¹⁰ 'Élite Céramographique' of MM. Lenormant and De Witte;¹¹ and the 'Vasi Fittili,'¹² of Inghirami and Stackelberg;¹³ whilst, in Berlin, the learned and careful publications of Gerhard,¹⁴ of which the 'Auserlesene Vasenbilder' is the most important, have diffused a knowledge of ancient vases. Panofka published the 'Vasi di Premio,'¹⁵ as well as many vases in his description of the cabinet of M. Pourtales-Gorgier,¹⁶ and the Duc de Luynes portion of his own collection;¹⁷ Conze 'The Vases of Milo.'¹⁸ In

Luccæ, 1767. 'Picturæ Etruscorum in vasculis nunc primum in unum collectæ;' folio, Rom. 1767-1775.

¹ 'Recueil de gravures d'après des vases antiques;' folio, 1791-1803. Tischbein's work is entitled 'A Collection of engravings from ancient vases, mostly of pure Greek workmanship, discovered in sepulchres in the kingdom of the Two Sicilies, but chiefly in the neighbourhood of Naples, during the years 1789 and 1790; now in the possession of Sir W. Hamilton, H. B. Maj. env. ext. and plenipo. at the court of Naples; with remarks on each vase by the collector. Published by Mr. W. Tischbein, Director of the R. Acad. of Painting at Naples. 1791.'

² 'Griechische Vasengemälde, mit archäologischen und artistischen Erläuterungen der Originalkupfer,' tom. i. 8vo, Weimar; tom. ii. 8vo, Magdeburg, 1797-1800.

³ 'Monumens antiques inédits et nouvellement expliqués;' 4to, Paris, 1802-1806.

⁴ Dubois Maisonneuve, 'Peintures des vases antiques, vulgairement appelés

Étrusques, tirées de différentes collections, et gravées par Clener, accompagnées d'explications par A. L. Millin, Membre de l'Institut et de la Légion d'Honneur; publiées par M. Dubois Maisonneuve;' folio, Paris, 1808-10.

⁵ Folio, Rom. 1813.

⁶ Folio, Rom. 1817.

⁷ 4to, Lond. 1822.

⁸ Folio, Paris, 1813-25.

⁹ 'Monumenti Inediti,' fo. 1810-44.

¹⁰ Folio, Paris, 1828.

¹¹ 4to, Paris, 1838, 1844.

¹² 4to, Fiesole, 1833.

¹³ 'Die Gräber der Hellenen,' fo. Berl. 1837.

¹⁴ 4to, Berlin, 1840. Besides which his Trinkschalen, 1840. Etr. & Kamp. Vasenbild. fo. 1843. Apulisch. Vasenbild. fo. 1845. Trinkschalen, fo. 1848-1850.

¹⁵ Folio, Fir. 1841.

¹⁶ Descr. de quelques Vases, fo. Paris 1840.

¹⁷ Antiques du Cab. Pourt.-Gorgier, fo. Paris, 1834.

¹⁸ 'Melische Thongefässe,' fo. Leipz. 1862.

England, the works of Moses¹ and Christie² are of artistic rather than of archæological value; and neither public patronage nor private enterprise has undertaken works equal to those published on the Continent, although so desirable in a country whose pottery is a considerable article of export trade. Single vases have indeed been published by learned societies and by societies both here and abroad. Of these, the Archæological Institute of Rome has done the most for this branch of art and antiquity.

These vases, as we have already mentioned, are often ranged round the dead, being hung upon, or placed near the walls, or piled up in the corners. Some hold the ashes of the deceased; others, small objects used during life. They are seldom perfect, having generally either been crushed into fragments by the weight of the superincumbent earth, or else broken into sherds, and thrown into corners. Some exhibit marks of burning, probably from having accompanied the deceased to the funeral pyre. A few are dug up in a complete state of preservation, and still full of the ashes of the dead. These are sometimes found inside a large and coarser vase of unglazed clay, which forms a case to protect them from the earth.

Almost all of those in the museums of Europe have been mended, and the most skilful workmen at Naples and Rome have been employed to restore them to their pristine perfection. Their defective parts have been scraped, filed, rejoined, and supplied with pieces from other vases, or else completed in plaster of Paris, over which coating the restored portions are painted in appropriate colours, and varnished, so as to deceive the inexperienced eye. But either through carelessness, or else owing to the difference of process, the restorations have one glaring technical defect: the inner lines are not of the glossy hue of the ancient glazed ones, and there is no indication of a thick raised line which follows the original outline in the old paintings. Sometimes the restorer has pared away the ancient incrustation, and cut down to the dull-coloured paste of the body of the vase. In some rare instances, a figure has been painted in a light red or orange oil paint on the black ground, or in black paint of the same kind on an orange ground. But in all these frauds, the dull tone of colour, the inferior style of

¹ 'Collection of Antique Vases,' 4to, |
Lond. 1814.

² 'Disquisition on Etruscan Vases,'
8vo, Lond. 1806.

art, and the wide difference between modern and ancient drawing and treatment of subjects, disclose the deception.¹ The calcareous incrustation deposited on the vases by the infiltration into the tombs of water, containing lime in solution, has been removed by the use of muriatic and nitric acids, or by boiling the vases in hot water.

In other cases, vases with subjects have been counterfeited by taking an ancient vase covered entirely with black glaze, tracing upon it the subject and inscription intended to be fabricated, and cutting away all the black portions surrounding these tracings, so as to expose the natural colour of the clay for the fictitious ground. When red figures were intended to be counterfeited, the contrary course was adopted, the part for the figures only being scraped away, and the rest left untouched. Vases, indeed, in which the ground or figures are below the surface should always be regarded with suspicion, and their genuineness can only be determined by the general composition and style of the figures, and by the peculiarities of the inscriptions. The latter also are often fictitious, being painted in with colours imitating the true ones, and often incised; indeed all inscriptions incised after the vase has been baked are of a doubtful character.

The difference of style in the composition of groups, and especially the remarkable distinction of drawing, such as the over-careful drawing of details, the indication of nails, and various other minute particulars, are also criteria for detecting false or imitated vases. Water, alcohol, and acids will remove false inscriptions, but leave the true ones intact. Pietro Fondi, who had established manufactories at Venice and Corfu, and the Vasari family at Venice,² made fictitious vases. Wedgwood also imitated ancient vases, and such imitations are made at Naples for the purpose of modern decoration.

The oldest express mention of these vases in Greek authors is made by the poet Alcæus, who flourished from B.C. 610 to 580, and who speaks of painted cups, *kylichnai poikilai*.³ Pindar, in an ode probably written about B.C. 460, particularly describes the painted Panathenaic amphoræ which were given as prizes in the contests of the Panathenæan festival. Thus he sings of

¹ Gerhard, Berlins Antike Bildwerke, s. 149.

² Westropp, H. M., 'Epochs of Painted Vases.' 4to, London, 1856.

³ Fragm. ed. Schneid. 33; De Witte, 'Étude sur les vases peints,' 8vo, Paris, 1865, p. 5.

Thiæus, the son of Ulias, the Argive, who had twice obtained prizes of Panathenaic amphoræ in the wrestling matches at Athens: "Him twice, at distant intervals, in the festivals of Athens, have sweet voices lauded. He brought the fruits of the olive in earth, burnt by fire, to the manly people of Hera, Argos, in the variegated receptacles of vases."¹

Those made use of in the Athenian graves are unequivocally alluded to by Aristophanes.² Athenæus,³ Strabo,⁴ and Suetonius,⁵ mention painted vases. The later scholiast of Theocritus,⁶ also mentions the fictile vases, painted all over with various colours, and some think Demosthenes alludes to them.⁷

Great value seems to have been set upon these vases. When broken, they were repaired by the pieces being skilfully fitted and drilled, and a rivet of lead or bronze neatly attached to the sides. Several mended vases exist in the European collections. Occasionally they were repaired by inserting pieces of other vases. Thus a vase with two handles, found at Vulci, of the shape called *stamnos*, is repaired with a part of a *kyliax* representing quite a different subject, and thus presents a discordant effect.⁸ Large casks of coarser and unglazed ware, *pithoi*, were also repaired with leaden cramps. "The casks of the naked Cynic," says the Satirist, "do not burn; should you break one of them, another house will be made by to-morrow, or the same will continue to serve when repaired with lead."⁹ The Sybaritic fables, cited by Aristophanes, in the speech of a saucy old man in reply to some one whom he has ill-treated, show the use of bronze rivets. A woman of Sybaris broke an earthen pot, which was represented as screaming out, and calling for witnesses to prove how badly it had been treated. "By Proserpine!" exclaims the dame, "were you to leave off bawling for witnesses, and make haste to buy a copper ring to rivet yourself with, you would act more wisely."¹⁰

It is impossible to determine the age of the oldest glazed vases without inscriptions. Some seem to be coeval with the dawn of Hellenic civilisation, perhaps nine or ten centuries before Christ, and are found in sepulchres in which there are no

¹ Nemea, x. 61-68.

² Eccles., v. 994.

³ Page 466, c.

⁴ Lib. viii. p. 382, Cas.

⁵ Vit. Jul. Cæs. c. 81.

⁶ Idyl. i. 27, 36.

⁷ De Falsa Legat., p. 415, ed. Reiske; De Witte, Étude, p. 5.

⁸ Gerhard, A. V., cxlv.

⁹ Juvenal, Sat. xiv. v. 308-310.

¹⁰ Müller, 'Literature of Ancient Greece,' 8vo, Lond. 1848, p. 145.

coins, hence before the invention of the art of coinage. Glazed vases of a very fine kind were probably manufactured between Olympiad LXXXIV.=B.C. 444; and Olympiad XCIV.=B.C. 404. Those made when painting and art had attained their climax fall between Olympiads XCIV.-CXX., or B.C. 404-300. The decadence of the art seems to have taken place about the CXX. Olympiad, after the conquest of Asia by Alexander the Great¹ had introduced vases of the precious metals and gems into Greece; and earthenware vases probably fell into disuse about the first century B.C., having become entirely superseded by works in metal. In the time of Augustus they were rarities.² While, however, Gerhard³ assigns the above dates to the art of making vases, Millingen⁴ is of opinion that the period during which it principally flourished may be divided into three principal epochs. That of the ancient style, B.C. 700-450, in which are comprehended the first efforts of the art. That of vases of the fine style, B.C. 450-228, or from the time of the Persian to the second Punic war. The best he supposes were executed during the age of Phidias and Polygnotus, the latter of whom, according to Pliny,⁵ drew his female figures with transparent garments and head-dresses of different colours, represented the mouth open and showing the teeth, and did away with the ancient conventional stiffness of the attitudes. That of vases manufactured from the Second Punic to the Social War, in which he includes those of the latest style found in the Basilicata, the Terra di Lavoro, and the ancient Campania and Lucania.

Later than this they could not have been made, for, in the days of Augustus, all the towns of Magna Græcia, except Rhegium, Naples, and Tarentum, had relapsed into barbarism.⁶

Other writers, as Kramer,⁷ conjecture that the vases of the oldest style were made from Olympiad L.=B.C. 577, to Olympiad LXXX.=B.C. 457; those of the second, or "hard style"

¹ In the time of Cleomenes (Plutarch, in Vita), B.C. 238, metal vases were in common use at Sparta.

² "Paucos ante menses, quum in colonia Capua deducti lege Julia coloni, ad extruendas villas sepulchra vetustissima disjicerent, idque eo studiosius facerent, quod aliquantum vasculorum operis antiqui scrutantes reperiebant." Sueton. C. Jul. Cæs. c. 81. Out of thirteen tombs at Capua only one had

a painted vase. D'Hancarville, p. 103.

³ Gerhard, Berlins Antike Bildwerke, s. 143. 'Rapporto Volcente,' p. 112.

⁴ 'Vases Grecs,' Préf.

⁵ N. H., xxv. c. 3.

⁶ Strabo, vi. 253.

⁷ Handbuch, ss. 75, 2. Creuzer, following Müller, Briefe, s. 123, throws the epoch farther back, and so does Seroux d'Agincourt, Recueil, p. 93.

of art, from Ol. LXXX.=B.C. 457, to Ol. XC.=B.C. 417; and those of the fine style, from Ol. XC.=B.C. 417, to Ol. C.=B.C. 377. For the last class of vases he names no period.¹ Dupré, who endeavours to prove the relative age of vases from the coins of the Sicilian Naxos, founded B.C. 736, 16 years after Rome, and destroyed A.U.C. 554=B.C. 398. (1.) The earlier coins resemble earliest vases of black ware, and have O and X retrograde older than VI. or VII. cent. B.C. (2.) Fine but still rigid with Ξ and O,⁴ IV. and V. cent. B.C., age of Agathocles—and of the cups of Hiero and Epictetus.

The following are the principal criteria for determining the age of vases. Those of the Doric style, with maroon figures upon a yellow ground, resemble the mural paintings in the old sepulchres at Veii, which city submitted to the Roman arms A.U.C. 358, or B.C. 396. The backgrounds with flowers appear, indeed, to have been copied from oriental or Assyrian art, which had ceased to exist in the sixth century B.C.; while the Asiatic style of the friezes, which resemble those of Solomon's temple and the Babylonian tapestries, likewise indicates an epoch of great antiquity. Some of the animals represented are similar to those seen on coins issued by cities of Southern Italy as the bulls of Metapontum were in the sixth or seventh century B.C.; or like the lions of Mycenæ, which are supposed to date from Olymp. LXXIV., or B.C. 484. Brondsted is of opinion that the oldest Panathenaic vases may be placed in B.C. 562, and that those for holding oil in the tomb of the Moirai, mentioned by Pindar, are nearly of the same age. Dodwell, indeed, assigned his vase in the oldest style, representing a hunting scene, to B.C. 700; but Müller, whose opinion is preferable, gives the more moderate date of Olympiad L.=B.C. 580. The cup of Arcesilaus, which is only a development of this style of art, may be earlier, but cannot be much later than B.C. 458.

Other critical marks for determining the respective ages of vases are: The subjects represented on the black figured vases, such as incidents in the reigns of the Arcesilai, B.C. 580–460, showing that vases of this style cannot be later; the use of aspirated consonants, introduced by Simonides of Ceos or Epicharmus, B.C. 529, into the Greek alphabet; the appearance of the *hoplites dromos*, or “armed course,” and of the Pentathlon,

¹ ‘Ueber den Styl und die Herkunft,’ 96, 113, 116, 121, 122, 210.
8vo, Berlin, 1837, ss. 70, 71, 91, 92, 95, | ² Rev. Num. 1857, pp. 1–6.

first practised in Olympiad LV., B.C. 560. The vases with red figures fall into the period of the taking of Sardis, and the burning of Croesus—the meeting of Alcæus and Sappho, and the figure of Anacreon being represented on them, subjects all pointing to an era about B.C. 545. The later vases of this style have the $\Psi \Xi H \Omega$, which were introduced into the public acts of Athens in Olympiad xciv., B.C. 404. The peculiar shape of the drinking-cup called the Rhyton was perfected by Ptolemy Philadelphus about B.C. 300. The later Panathenaic vases, found at Berenice, are dated about the time of Alexander the Great, and have the names of Athenians who were in office from 333 B.C. to 313 B.C., commencing with the Archon Nikocrates and ending with Theophrastus.¹

There have been many divisions of the periods of glazed vases. At first they were classed as several centuries older than the foundation of Rome, B.C. 753, then those made from that period to B.C. 216; another division from thence to the fall of Corinth, B.C. 145. The vases not painted were referred to the age of Vespasian A.D. 99, and the decadence of the arts from Trajan, A.D. 160, to Severus, A.D. 198. Such a division was of course purely arbitrary.²

Diacritical divisions were also attempted to be laid down from the history of art. Those vases with monochrome paintings on which there was no distinction of sex, were supposed to be before the time of Hygiemon,³ B.C. 850, after which date the painter Eumarus distinguished the sexes. Still later were supposed to be vases with three-quarter faces, Cimon of Cleonæ, who flourished about 300 years later, and who introduced full faces, the bones, contour of drapery. The finest works of this period are about the age of Pericles, B.C. 464. Vases with transparent draperies, or Coian vests, supposed to be later than Polygnotus, B.C. 436. Full faces appear on coins about the time of Alexander of Pheræ, B.C. 369–4. Those of the later and fine style which exhibit expressions of the countenance, are supposed not to be earlier than Zeuxis and Parrhasius, and to be contemporary with the most flourishing period of Greek painting, under Apelles, B.C. 313. Nicomachus, a painter of the fourth century B.C., is said to have been the first who represented Ulysses with a pileus. But whatever importance may be given to these dif-

¹ M. De Witte, 'Études sur les Vases peints,' p. 8.

² D'Hancarville, ii. 108–114.

³ Pliny, N. H., xxxv.

⁴ De Witte, Études, p. 9.

ferent criteria, the absolute determining of the century in which each specimen was made is still a disputed point, and the last theory proposed is that most of the vases with black figures are as late as the second or third century B.C., and exhibit not a real but conventional and affected archaism of style and treatment.¹

The Duc de Luynes hesitates about defining the exact ages of the various styles, although he has classed them generally in the following order: 1. The Doric or Phœnician vases. 2. Those, the body of which is covered with an engobe or coating like the first class, the black of which is false, the glaze pale. 3. Those with archaic black figures, the style of which is distinguished by a massive simplicity, the muscular development exaggerated, the touch firm, the drawing varying from the simple to the ridiculous, and vigorous to caricature. 4. Imitations of the archaic, the varnish of which is more brilliant than the preceding, the outlines more careful, and the extremities better finished. 5. Those with red figures, or with black outlines and figures on a white ground, comprising a series of ware extending from the age of Pericles to that of Pyrrhus, about which latter period the vases were ornamented with reliefs, gilding, reeding, and twisted handles. 6. Barbaric imitations by the natives of Lucania, Messapia, and the Bruttii, the figures of which are often of a bizarre character, and the vase itself surcharged with ornaments.²

The paste of these vases, according to Brongniart,³ is tender, easily scratched or cut with a knife, remarkably fine and homogeneous, but of loose texture. When broken, it exhibits a dull opaque colour, more or less yellow, red, or gray. It is composed of silica, alumina, carbonate of lime, magnesia, and oxide of iron;⁴ according to Hausmann white clay, red oxide of iron,

¹ Brunn, *Probleme in d. Geschicht. d. Vasen.* 4to, München, 1871, p. 70.

² Annali, 1832, p. 145 et seq.

³ *Traité*, i. 546.

⁴ The analysis of Vauquelin gave silica, 53, alumina, 15, carb. lime, 8, ox. iron, 24; Millin, *Introd.* p. vi. That of Brongniart, *Traité*, i. p. 533, is, silica 55.49, alumina 19.21, ox. of iron 16.55, carb. lime 7.48, magn. 1.76. Abeken has also given an analysis of the paste of Sicilian vases, '*Mittel-Italien*,' p. 364. O. Jahn, '*Vasensammlung zu München*,' 8vo, München, 1854, p. cxl, 1013, gives the following comparative table:—

	LOWER ITALY.			
	(Millin.)	(Gargiulo.)	Vulci.	Sicily.
Silica . .	53	48	32	40
Alumina .	15	16	24	16
Carb. lime	8	8	7	10
Manganese	—	9	12	14
Ox. of iron	24	16	20	12
Residuum	—	3	5	—

Results are also given by Gargiulo, Cenni, p. 21, of the analysis by Nic. Covelli, of the paste of the vases of St. Agata dei Goti, Nola, and Capua; and by Campanari, p. 56, of Lor. Valeri, of those of Vulci.

yellow oxide of iron, and manganese. They partially melt with acids. The colour depends on the proportions in which these elements are mixed; the paler pastes containing more lime, the red more iron. The ware fuses at 40° Wedgwood, and was originally baked at a low temperature. It is permeable, allowing water to exude, and when moistened emits a strong earthy smell. It is not known how this paste was prepared, for the Greeks have left few or no details of their processes. It has been conjectured that the clay was fined by pouring it into a series of vats, and constantly decanting the water, so that the last vat held only the finest particles in suspension. The clay was, however, worked up with the hands, and fashioned on the wheel. It is supposed by Brongniart to have been ground in a mill, or trodden out with the feet. Either red or white clay was preferred by the ancients, according to the nature of the pottery required to be made.¹

Certain sites enjoyed in antiquity great reputation for their clays. One of the most celebrated was that procured from a mine near the promontory of Mount Colias,² close to Phalerum, from which was produced the paste which gave so much renown to the products of the Athenian Kerameikos. The articles made of it became so fashionable, that Plutarch³ mentions an anecdote of a person who, having swallowed poison, refused to drink the antidote except out of a vessel made of this clay. It seems to have been of a fine quality, but not remarkably warm in tone when submitted to the furnace; ruddle, or red ochre, being employed to impart to it that rich deep orange glow which distinguishes the nobler specimens of the ceramic art. Corinth, Cnidus, Samos, and various other places famous for their potteries, were provided with fine clays.⁴ At Coptos, in Egypt, vases were manufactured of an aromatic earth. The extreme lightness of the paste of these vases was not unobserved by the ancients, and its tenuity is mentioned by Plutarch.⁵ That it was an object of ambition to excel in this respect, appears from the two amphoræ preserved in the temple of Erythræ,⁶ of extreme lightness and thinness, made by a potter

¹ Geoponica, iv. 3. Among the Romans it was the duty of a good householder to know the nature of clays.

² Suidas, voce Athenæus, xi. 482, ed. Cas.

³ De Audit. ii. 47, 2. 153. Reiske.

⁴ Pliny, N. H., xxxv. 12, 46. Brongniart, Traité, i. 582.

⁵ Apophthegm. a Pemberton, p. 14. The term which he uses is λεπτά.

⁶ Pliny, N. H., xxxv. 12, 46.

and his pupil, when contending which could produce the lightest vase. The thinnest vases are of unglazed ware; and some of these pieces which have come down to us are scarcely thicker than stout paper. Great difference is observable in the pastes of vases coming from widely separated localities, owing either to their composition or baking. It is much to be regretted that more profound and minute scientific observations have not been directed to this part of the inquiry, as they might determine the question whether the pastes of vases extracted from the sepulchres of Greece and Italy are essentially the same or not, and thus show whether they had a common origin. The clay found near Mon-reale in Sicily, produced, when used in the porcelain furnaces at Naples, a ware very like the Greeks.¹ The paste of the early vases of Athens and Melos is of a very pale red; that of vases of the Doric or Corinthian style is of a pale lemon colour. At the best period of the art the paste is of a warm orange-red; but the Lucanian and Apulian vases are of a paler tone. The Etruscan painted vases of all ages are of a pale red tone, with a much greater quantity of white, which appears to be owing to the greater proportion of chalk used in preparing the paste. It is very soft, and easily scratched with a knife, but well sifted and homogeneous. The analysis of Niccola Covelli gave for the paste of these paler vases,—48 of silica, 16 alumina, 16 oxide of iron, 9 carbonic acid, 8 carbonate of lime, 3 of loss. Fields of this clay are stated to have been found in South Italy, but the material is universally distributed.²

The first glazed vases were made with the hand, but the wheel was a very early invention. Among the Egyptians and Greeks it was a low, circular table, turned with the foot. Some wheels used in the ancient Aretine potteries have been discovered, consisting of a disk of terra-cotta strengthened with spokes and a tire of lead. They are represented on a hydria with black figures in the Munich Collection, and also on a cup with black figures in the British Museum. The potter is seen seated on a low stool, apparently turning the wheel with his foot; on the kylix at Munich the boy turns it for him. Representations of the same kind are also found on gems.

In making vases the wheel was used in the following

¹ It is found to contain on analysis, silica 40, alumina 16, carb. ac. 14, lime 10. *Dei Vasi comm. chiam. Etruschi*, 4to, Palerm. 1823, p. 16.

² Gargiulo, Cenni, pp. 19, 20.

manner:—A piece of paste of the required size was placed upon it, vertically in the centre, and while it revolved was formed with the finger and thumb. This process sufficed for the smaller pieces, such as cups, saucers, and jugs; the larger amphoræ and hydriæ required the introduction of the arm. The feet, handles, necks, and mouths were separately turned or moulded, and fixed on while the clay was moist. They are turned with great beauty and precision, especially the feet, which are finished in the most admirable manner; to effect which the vase must have been inverted. The juncture of the handles is so excellent, that it is easier to break than to detach them. Great technical skill was displayed in turning certain circular vases of the class of *askoi*. With their simple wheel the Greeks effected wonders, producing shapes still unrivalled in beauty.

We have already adverted to the contending claims for the honour of having invented the potter's wheel. The Grecian traditions attributed it to various persons,—as the Athenian Corœbus;¹ the Corinthian Hyperbius;² the celebrated Talos, the nephew and rival of Dædalus; and to Dædalus himself.³ The tyrant Critias ascribed the invention to Athens: "That city," says he, "which erected the noble trophy of Marathon also invented pottery, the famous offspring of the wheel, of earth, and of fire, the useful household drudge."⁴ But the invention must have been earlier, for it is mentioned in Homer.⁵

The earlier mode of fabric was by means of the hand. After the clay was properly kneaded, the potter took up a mass of the paste, and hollowing it into the shape of walls with one hand, placed the other inside it, and pressed it out into the required shape. When raised or incised ornaments were required, he used modellers' tools—the wooden and bronze chisels of his art. The largest and coarsest vases of the Greeks were made with the hand. The *pithos*, or cask, was modelled by the aid of a kind of hooped mould.⁶ The smaller and finer vases, however, were turned upon the wheel. The Etruscan alone were often only modelled, and not turned. A potter is represented, on a great lamp in the Durand Collection, standing and modelling

¹ Plin. N. H., vii. 56, 57.

² Schol. ad Pind. Olymp. xiii. 27.

³ Diod. Sic., iv. 76.

⁴ Critias, in Athenæo, i. p. 28,

B. ed. Casaub.

⁵ Iliad Σ. 600.

⁶ Panofka, 'Sur les Véritables Noms de Vases Grecs,' 4to, Paris, p. 1.

a vase before his furnace.¹ Handles were modelled with sticks, and added to the vases, as may be observed to be represented in some gems.² Handles were sometimes stamped or modelled, and fixed to the bodies while the clay was moist. The lips and necks of some of the smaller vases were also made separately, and then fixed to the body of the vase.

Certain parts of the ancient painted vases were modelled by the potter at all periods of the art; for on those of the isle of Thera, of Melos, and of Athens, horses are occasionally found on the covers of the flat dishes moulded in full relief, while the handle is sometimes enriched with the moulded figure of a serpent twining round it. This kind of ornament is more suitable to works in metal than in clay, and suggests the idea that such vases were, in fact, imitations of metallic ones. On the vases of the Doric style, moulded bosses and heads, like the metallic reliefs, are sometimes found; and even in vases of the hard style with black figures, the insertions of the handles of hydriæ are occasionally thus enriched. In the later styles modelling was more profusely employed; small projecting heads were affixed to the handles of jugs at their tops and bases, and on the large craters called amphoræ *a rotelle* found in Campania and the Basilicata; the disks in which the handles terminated were ornamented with heads of the Gorgons, or with such subjects as Satyrs and Bacchantes. These portions were sometimes covered with the black glaze used for the body of the vase, but more frequently they were painted with white and red colours of the opaque kind.

A peculiar kind of modelling was used for the gilded portions of reliefs, introduced over the black glaze. When the vase was baked a fine clay was laid on it and delicately modelled, either with a small tool or a brush, a process similar to that adopted in the Roman red ware. It may indeed have been squeezed in a fluid state through a tube upon the vase, and then modelled. As the gilded portions are generally small, this process was not difficult or important, but a vase discovered at Cumæ has two friezes executed in this style. The upper one is a row of figures round the neck, representing the departure of Triptolemus, delicately modelled, coloured, and with the flesh thoroughly gilded; the lower one consists of a band of animals and arabesque

¹ De Witte, Catal. Dur. No. 1777. | induxerit in convivio,' 4to, Paris, 1838.
Lenormant, 'Cur Plato Aristophanem | ² Hausmann, p. 16.

ornaments. Several vases from the same locality, from Capua and from Berenice, have, round the neck, modelled in the same style, wreaths of corn, ivy, or myrtle, and necklaces, while the rest is plain.

But the art of modelling was soon extensively superseded by that of *moulding*, or producing several impressions from a mould probably itself of terra-cotta,¹ but perhaps occasionally of stone or marble. In the former case the subject was modelled in salient relief with considerable care; and from this model a cast in clay was taken and then baked. In the other case a die or counter-sunk impression was carved out in a stone mould. As terra-cotta often warps in the baking, it is sometimes difficult to determine whether certain reliefs are modelled or moulded.

The potter availed himself of moulds for various purposes. From them he produced entire parts of his vase in full relief, such as the handles, and possibly in some instances the feet.² He also stamped out certain ornaments in relief, much in the same manner as the ornaments of cakes are prepared, and fixed them while moist to the still damp body of the vase. Such



No. 116.—Potter moulding the Handle of a Cup, *skyphos*.



No. 117.—Situla, with stamped ornaments.

¹ D'Agincourt, Recueil, xxxiv. 90, 92.

² Hausmann, p. 16.

ornaments were principally placed upon the lips or at the base of the handles, and in the interior of the *kylikes* or cups of a late style, when the art was declining. One of these ornaments is an impression from one of the later Syracusan medallions having for its subject the head of Arethusa surrounded by dolphins: it was struck about B.C. 350.

The moulded portions of these vases are generally covered with the same black glaze as is used for the bodies; but many of the little *lekythoi* found at Athens and in the Basilicata have only their necks and part of their bodies glazed, while the moulded portions are painted in fresco of various colours, like the unglazed terra-cotta figures. Such vases were probably either toys, or else used for ornamental or sepulchral purposes. Some from the tombs of Athens represent a negro grinding corn or kneading bread, Dionysos reposing under a vine, Europa crossing the sea on the bull, a Nereid on a dolphin, a boy with a dog, a female child lying on the ground or on a couch, apes,¹ and other animals.

A subdivision of this method of moulding upon the vase itself is easily remarked on the saucers, *phialai*, and cups, *skyphoi*, *kantharoi*, or even smaller amphoræ and other vessels made at a later period of the art, and entirely covered with a coating of black glaze. Rows and zones of small stamped ornaments, apparently made with a metal punch, have been impressed on the wet clay of these vessels before the glaze was applied. These decorations are from $\frac{1}{8}$ to $\frac{1}{2}$ inch long, and unimportant in their subjects, which are generally a small radiated head, dolphins, helices, or the ante-fixal ornament, and hatched band, arranged round the axis of the vase. This latter ornament was probably produced by rolling the edge of a disk notched for the purpose round the vase, in the same manner as a bookbinder uses his brass punch. Such, at least, was the method by which this ornament was produced on the Roman pottery. Plain circular zones, a kind of decoration also often used by the potters, were more easily made with a pointed tool. When these vases came into use the potter's trade had ceased to be artistic, and was essentially mechanical. They are found in the ancient sepulchres of the Etruscan territory, as well as in the more recent cities of Southern Italy, such as Brundisium.

The last method to be described is that of producing the

¹ Stackelberg, xlix–lii. Mus. Pourt. xxviii–xxx.

entire vase from a mould by stamping it out; a process now extensively adopted in the potteries. During the best period of the fictile art, while painting flourished, such vases were very rare; but on the introduction of a taste for goblets and other vases of that kind,¹ the potters endeavoured to meet the public taste by imitating the reliefs of metal ware.

The most remarkable of these moulded vases is a kind of beakers called *rhyta*. They have one handle, and are incapable of being set down on the table except on their mouths, so that the guests were compelled to drink their contents. The bodies, which are cylindrical or expanding, terminate in the heads of animals, which, on examination, appear to have been delivered from a mould. These heads, which are principally of such creatures as belong to the chase, were subsequently coloured, sometimes with an engobe, or coating of opaque colours, slightly baked, at others with the glaze. The bodies, or necks, were painted in the style of the period; but the former appear to have first received a kind of polish or extra finish by returning them to the lathe, and passing them between the potter's fingers; for the marks of the gates, or divisions of the mould, are often obliterated.

By the same process were also made the vases found at Vulci, of the nature of jugs, being either *oinochoai* for wine, or *lekythoi* for oil; the bodies of which are in the shape of human heads,² sometimes glazed, made from a mould, while the necks were fabricated on the lathe, and the handles added. These were coloured and ornamented on the same principle as the *rhyta*; but their style of art, which is rather better, shows that they were first in fashion.³ A few cups made in the same way have been discovered; such as that shaped like the head of Dionysos crowned with ivy,⁴ and certain early cups in the form of a female breast with the nipple, also of the character of *rhyta*, and which call to mind the gold vase which the vain and lovely Helen dedicated to Aphrodite, modelled in the shape of her own breast.

Besides the *rhyta*, several *phialai*, or saucers, were also moulded; beautiful examples of which process may be seen on the flat bossed saucers, or *phialai omphalotai*. Round their

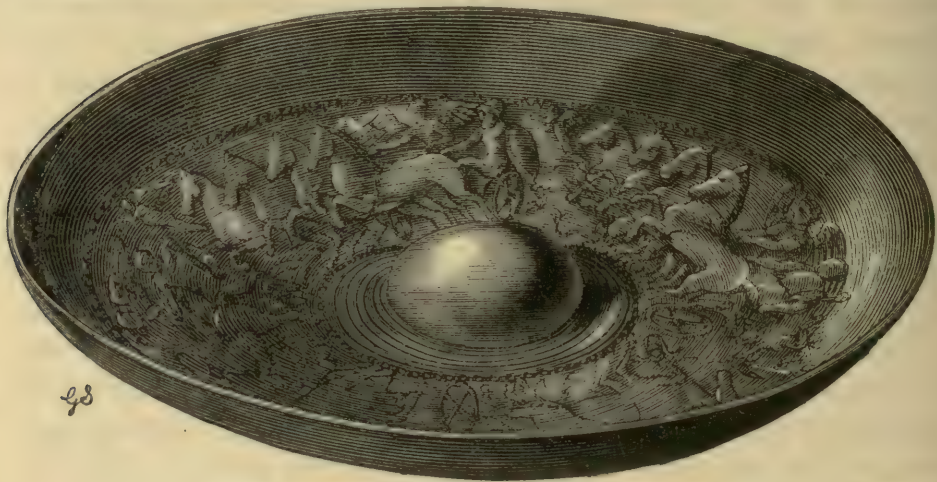
¹ Arneth, Chev., Das K. K. Münz- und antiken Kabinet. 8vo, Wien, 1845, s. 7, no. 60, 61.

² Mus. Pourt. ii.

³ Cat. Duand, 1230-1264. Stackelberg, xxv.

⁴ Micali, xcix.

centre is a frieze in bas-relief of four chariots, each having an Eros, or Cupid, flying before it in the air; whilst in the chariots themselves are Minerva, Diana, Mars, and Hercules, driven by female figures, and having before them a boar or deer. Others



No. 118.—Moulded *phiale omphalote*. Chariots of Gods.

have imitations of scallop shells. One cup has the subject of Ulysses and the Sirens.¹

Jugs, amphoræ, jars, and cups, the bodies of which are reeded, were also evidently produced from moulds,² and could not be made by the expensive process of modelling. Of smaller dimensions, but also made by moulding, were small vases, apparently used as lamps, and from their resemblance to wine-skins called *askidia*. They have reeded bodies, long necks, and circular handles; and on their upper surface a small circular



No. 119.—Askos, moulded lion's-head spout.

medallion in bas-relief, with a mythological subject. In one kind of these vases the spouts terminate in the head of a lion.³ Such vases are principally found in the Basilicata and in Sicily, and belong to the latest period of the Greek fictile art.⁴ After being

moulded they were entirely covered with a black glaze.

Besides those already enumerated, the potter produced from

¹ See Gori, Mus. Etr. tom. i. tab. vi.; Inghirami, Monumenti Etruschi, Tavole, s. vi. Q. S.; Berl. Ant. Bild. 1648.

² Gerhard, Berl. Ant. Bild. 911, 930.

Bull. 1842, p. 36, 37.

³ Passeri, i. xlv.

⁴ Gerhard, loc. cit.; Passeri, i. xliii.

xliv.

moulds small vases for the toilet of the class of *lekkythoi*, or oil-vases. Such are the vases in shape of the bust of Aphrodite holding a flower, armed heads, the Gorgon's leg, a negro's head,¹ an astragalus or knuckle-bone,² or an ape holding a vase. Others are in the shape of animals; as of the elephant,³ the horse,⁴ the mole,⁵ pigs,⁶ doves,⁷ rams,⁸ a horse's head,⁹ a dead hare, an eagle, dolphin, apes,¹⁰ and deer, their heads forming the stoppers. One like the claw of a crab has also been found.¹¹ Such vases, however, may have been used as toys, as some have pebbles or brazen balls inside them, and were found near the skeletons of children.¹² Some are in groups, of which a remarkable one, discovered near Naples, represented an Ethiopian devoured by a crocodile.¹³ Others are in the forms of Silenus pouring wine into a vase,¹⁴ of a Siren destroying a youth,¹⁵ of pigmies and cranes, Medusas,¹⁶ females recumbent, or in vessels, and such-like phantasies. These were probably ornaments.

A vase of this kind in the Pourtales collection is moulded in the form of a dove, and has at each side a moulded figure of Aphrodite, slightly draped and recumbent, stamped in a separate mould and applied to the side of the vase. It was intended to represent Aphrodite crossing over the sea on the back of a swan.¹⁷



No. 120.—Early moulded Vase, in shape of Aphrodite.

¹ Micali, ci.

² Arch. Zeit. 1851, Taf. xxxii. s. 370. Stackelberg, Die Gräber, xxiii.

³ Arch. Zeit. 1849, s. 99.

⁴ Inghirami, Mon. Etr. vi. 3, s. v.; T. F. 4; M. E. Fontani, Vasi di Hamilton, i.

⁵ Cat. Magn. 104.

⁶ D'Hancarville, iii. 106.

⁷ Ibid., iv. 34; I. s. vi.; T. F. 4.

⁸ Berl. Ant. Bild. 1582.

⁹ Berl. Ant. Bild. 1654–1658.

¹⁰ Coll. Feol. 167; Cat. Dur. 1306.

¹¹ Panofka, Mus. Pourt. pl. xxx.

¹² Bull. 1829, p. 20; Cat. Magn. 104.

¹³ Bull. 1829, p. 19; Arch. Zeit. 1849, s. 100.

¹⁴ Arch. Zeit. Anz. 1851, s. 37.

¹⁵ Berl. Ant. Bild. 1584.

¹⁶ Cat. Dur. 1264.

¹⁷ Panofka, Mus. Pourt. xxxix.

A few of the largest vases, such as those in the Museum at Naples, were probably modelled on a frame. This, which was called *kanabos*, was made of wood, and the clay was moulded over it.¹

After the vases had been made on the wheel, they were duly dried in the sun,² and then painted; for it is evident that they could not have been painted while wet. The simplest, and probably the most common, process was to colour the entire vase black. The under part of the foot was left plain. When a pattern was added, the outline and faintly traced with a round point on the moist clay, was carefully followed by the painter. The fine lines of the figures and pattern are supposed to have been drawn with a reed pencil of the kind which came from Egypt, Cnidus, or the banks of the Caspian.³ When the figures were black on a red or light background, they were first sketched in outline and then filled in. Occasionally, however, the figure was traced on an incised or dotted line before the dark outline was laid on.⁴ It was necessary for the artist to finish his sketch with great rapidity, since the clay rapidly absorbed the colouring matter, and the outline was required to be bold and continuous, each time that it was joined detracting from its merit. A finely-ground slip was next laid upon a brush, and the figures and ornaments were painted in. The whole was then covered with a very fine siliceous glaze, probably formed of soda and well-levigated sand. For vases intended to be painted, the potter took great care, and he faced the surface about a third of the thickness of the body with a finer red clay, leaving the other two-thirds of a fine clay, but of inferior quality. The vase was next sent to the furnace, and carefully baked. It was then returned to the workshop, where a workman or painter scratched in all the details with a pointed tool, and laid in a white powder, as they had no black glaze. The faces of female figures were coloured white, with a thick coat of lime or chalk, and the eyes red. Parts of the drapery,

¹ Jahn, l. c. p. 42. Geoponica, vi. 3. Pollux, x. 189. Aristotle de Part. Anim. ii. 9. Tertullian, Apol. 12, ad Nat. i. 12. Pliny, loc. cit. Müller, Arch. s. 305. Hesych. voce Anth. Pal. x. 107. Aristot. Hist. An. iii. 5. De Gen. ii. 6, p. 743 a. For the distinction between this and the *κινναβος* or model, see Jahn, loc. cit. Cf. also the expres-

sion 'stipes.'

² Æsop. Fab. lxxvii. pp. 37, 38, ed. Tauchn. "ἵνα αἰθρία λαμπρὰ ἐπιμείνῃ, καὶ λαμπρὸς ἥλιος ὥς ἂν ὁ κέραμος ξηρανθῇ," was the wish of a man's daughter who had married a potter.

³ Pliny, N. H. xvi. c. 22.

⁴ Jahn, 'Der Malerci,' p. 180.

the crests of helmets and the *antyes*, or borders of shields, were coloured with a crimson coat, consisting of an oxide of iron and lime, like a body colour. This rendered them polychrome.

In the second style of vases the figures are painted in a deep brown or black of an unequal tone on a yellow ground, formed of a siliceous coating over the pale red clay of the vase. An improvement upon this style was the changing of the colour of the figures by painting, or stopping out, all the ground of the vase in black, thus leaving the figures of the natural red of the clay, and the marking of the muscles and finer portions in an outline of a bright brown. The ideas that the figures were produced from others cut out in paper,¹ or by a process like distemper,² or from terra-cotta copies of sculptures,³ seem inadmissible. After the paint had dried, the slip, or the siliceous glaze, was laid over the vase, except the under part of the foot and the inside.

D'Hancarville⁴ supposes that the ancients made their vases of clay, or of decomposed sand found in the Samnite Vulturnus, which they levigated or refined by washing, leaving the clay thus prepared in water, to swell and become glutinous enough for the wheel. While the vase was moist, they gave it a coating of yellow or iron ochre, which slightly penetrated the surface, and when baked became of an orange-colour. The vases were painted while in an upright position, and the artist was obliged to stoop, rise, and execute his work in these difficult attitudes; nor could he remove the pencil from any figure which he had once begun. The eye must have been his only guide. The following are the chief difficulties. The painter being obliged to draw his outline upon a damp surface, the black colour which he used was instantly confounded with the tint of the clay. The lines grew broad at first, and afterwards contracted themselves, leaving but a light trace, so that the artist could with difficulty discern what he had been doing. But, what was still more embarrassing, the lines, once begun, could not be left off except where they met other lines which cut or terminated them. Thus, for example, the profile of a head must have been executed with a single continuous line, which could not be

¹ D'Hancarville, in Böttiger's *Vasengemälden*, Heft i. s. 58.

² Duc de Luynes, *Annali*, 1830, p. 242.

³ Rossi in Millingen, *Vases de Coghill*, p. xi.

⁴ II. pp. 136-138.

interrupted till it met the neck; and in drawing a thigh or leg, the whole outline must have been finished without taking off the pencil: proceeding from the top downwards, making use of the point to mark the horizontal lines, and afterwards rising upwards to finish the opposite side.¹ The drawing was done entirely by the hand and no pattern used.²

The dark outline was drawn strongly with a thick pencil, to prevent the background encroaching on the figure. That this was done while the clay was moist appears by the outline uniting, which could not have taken place if the clay had been dry. It was so difficult to fill in the outlines without alteration, that they were frequently changed, and sometimes the ground was not reached, while at others it exceeded the line.

The ancient artists, notwithstanding these difficulties, observed all the laws of equilibrium in their figures; conveyed expression by means of attitude; and, by the use of profile, and the introduction of accessories, or small objects, into the background, contrived to compensate for the want of perspective.

This want of perspective was owing to the use of flat colours, which did not allow of shades, and the figures were consequently not seen in masses distinguished by light and shade, but isolated in the air. Hence, in order to make the figures



No. 121.—Fragment, prepared for painting the background.

distinct, and to express by attitude all the actions and sentiments required, the artist was compelled to use profile. The black colour, the choice of which at first appears singular, is, after all, the most harmonious, and the best suited for showing the elegance and purity of the outline; whilst by its aptness

¹ D'Hancarville, ii. p. 142.

² Hausmann, p. 27.

to reveal any defects of shape, it compelled the artist to be very careful in his drawing.¹ A fragment of a vase, supposed to have been sent to the furnace by mistake (No. 119), shows the mode of drawing the red figures, and proves that the vases were painted before they were sent to the furnace.²

The instruments employed by the ancient potters must have been very like those used at the present day. The apparent fineness of the exterior of the vases is solely due to the care with which the surface was polished.³ The paintings were made with a kind of brush,⁴ and the artist had a stick to steady his hand while drawing; he must also have had a pointed tool, like a tracer, for the first outline, and a sharp one for the incised lines. The incised circular lines in shields appear to have been made with a compass.

Few and simple colours were used. They were evidently ground excessively fine, and made into a kind of slip. Of these colours the black was the most important and the most extensively used. Great difference of opinion has always existed as to the nature of this colour, some imagining that it was due to a peculiar quality of clay, others ascribing it to the employment of manganese. Another theory is, that the vases were placed in external cases of crude clay; that the space between this case and the body of the vase was filled with shavings, which were ignited by the heat of the furnace, and that the condensed smoke produced the jet-black colour on the surface.⁵

Hausmann produced the black colour synthetically by a solution of asphalt in naphtha. Pliny seems to allude to its being made of jet.⁶ Various hypotheses have been proposed about the black colour. According to Caylus it was manganese or terra martialis; according to Sage, black oxide of this substance and black oxide of lead, black-lead; according to Scherer, an earth; according to Chaptal, lava; oxide of iron and manganese, according to Jahn. D'Hancarville thought it was made of lead and what he calls lime of magnesia.⁷ Manganese, the black oxide of which might have been con-
 jected

¹ D'Hancarville, ii. pp. 146-148.

² Dei Vasi comm. chiam. Etruschi. 4to, Palerm 1823, p. 16.

³ Annali, 1832, p. 142.

⁴ Gerhard, 'Festgedanken an Winckelmann,' 4to, Berlin, 1841, Taf. ii. Cf. Jorio (Andrea), 'Sul Metodo degli An-

tichi nel dipingere i Vasi.' Extracted from the Biblioteca Analitica.

⁵ Bull. 1837, p. 28.

⁶ Hist. Nat. xxxvi. 34.

⁷ II., p. 148. He probably meant carbonate of magnesia and black-lead.

tured to produce it, is denied by Brongniart to be even traceable in this colour.¹ He supposes that it was a metallic oxide. Vauquelin takes it to be a carbonaceous matter, such as plumbagine or black-lead.² The Duc de Luynes asserts it to be an oxide of iron.³ This black colour assumes several hues, according to the locality, age, care, and thickness with which it was burnt in. The fineness of the black colour is shown by the outlines of the red vases. The shade of red depended on the colour of the clay. On the Vulcian vases it has a greenish tone, and where two vases touched one another, or where too thin, it is frequently red or orange. On those of Cære and Nola it is jet black, and on the later Campanian ones of an ash or grey colour. Over the whole colouring matter the glaze was spread, the vase was then baked, and the additional colours were laid over the glazing. Dead or flat colours only were used; for the lustrous orange is the natural tone of the clay, enhanced by the glaze. Gerhard⁴ supposes that the yellow tone is due to a colour laid on the body of the vase before it was baked; but its superior colour, like that of the Roman red ware, may be the result of a mechanical polish given by the potter, or according to Jahn of ochre, pale or Samian clay: ground quartz and iron-sand gave the orange colour. These additional colours, it appears, were also subjected to a firing; but at a much less heat than the glazed ones. The most important and extensively used of these opaque colours is the white, said by Brongniart to be a carbonate of lime or fine clay.⁵ The white under analysis gives no trace of lead, but is evidently an earth. According to the Duc de Luynes it is a white alumina or pipe-clay,⁶ while others have discovered in it a mixture of carbonate of lime and oxide of iron,⁷ or have produced it synthetically from a white clay and borax. D'Hancarville erroneously conjectures it to be a white lime or lead.⁸ Similar to this is the cream-coloured engobe or coating found on the ground of certain vases of the more ancient style, and proved by analysis to be a kind of pipe-clay. The deep red or crimson, sparingly used on the vases of the oldest style to distinguish

¹ *Traité*, i. pp. 549, 561.

² So also Scherer, in Böttiger's *Vasengemälden*, ii. 35.

³ *Annali*, 1832, p. 143.

⁴ *Berlins Ant. Bildw.*, s. 146.

⁵ *Traité*, i. p. 564.

⁶ *Annali*, 1832, p. 143.

⁷ M. Dorat's analysis gave 8 carb. lime + 2.4 oxide of iron.

⁸ D'Hancarville, ii. 150.

certain details, is known to be an oxide of iron;¹ and the light red is iron in another proportion. The yellow is an ochre. The scarlet used for outlines is denied to be vermilion. Blue and green, but rarely found, and only on vases of the latest styles, were produced from a base of copper;² gilding was occasionally applied. The part to be gilded was made in bas-relief, or terra-cotta delicately modelled, of white stucco covered with a mordant, and a gold leaf laid on,³ but not burnished. All colours were burnt in, and none of organic matters were laid on after baking. Some accounts of vases with gilding, and their age, which is said to be determined by the discovery of a coin of Leucon I., king of the Bosphorus from B.C. 393 to B.C. 353, with such vases in a sepulchre near Kertch. The vase with the subject of Darius, son of Artaxerxes Mnemon, who revolted against his father B.C. 360, was also adorned with gilding.⁴ This decoration occurs only on vases of later style, principally on those found in the Cyrenaica at Athens, Ruvo, and Nola.

Some doubts appear to exist respecting the liquid employed for mixing the colours. Some have supposed that it was water, others that it was turpentine or oil; but the first seems the most probable. The colour was easily laid on, and seldom scaled in the furnace.

The glaze with which these vases were covered is described as lustrous, and only one kind was used, the receipt for making which is now lost. Seen under a microscope, it has evidently been fused by baking, it yields neither to acids nor the blowpipe. Hausmann considers it a varnish. The glaze is remarkably fine and thin; soda, saltpetre, borax, salt, are supposed to have been used. It appears to have been composed of one of the principal alkalis, either potash or soda; but it is so exceedingly thin that it can be analysed only with great difficulty. No lead entered into its composition. It is, however, far inferior in other properties to the modern glazes, for it is permeable by water. It is not, however, decomposed by the same chemical agents.⁵ It must have been ground exceedingly fine, and

¹ Annali, 1832, p. 143. Brongniart, *Traité*, p. 347.

² Annali, loc. cit.

³ Gerhard, *Berlins Ant. Bildw. s.* 147. Rapp. Volc. not. 164 and foll. Inghirami, *Vasi Fittili*, i. p. 5.

⁴ Jahn, *Bemalte Vasen mit Gold-*

schmuck, 4to, Leipzig, 1845; M. De Witte, *Rev. Arch.* 1863, pp. 1-11; Étude, p. 32; Deville, *La Peinture des Vases antiques*, 8vo, Rouen, 1842; Jahn, *O. Vasensammlung zu München*, 8vo, Münch. 1854, p. cxxxix. and foll.

⁵ Brongniart, *Traité*, i. p. 552.

spread over the whole surface of the vase when the colours were perfectly dry. This glaze adheres perfectly to the colours, especially to the black, which it seems to have thoroughly penetrated, and with which it scales off in flakes; but many vases show how imperfectly it adheres to the paste.

The vases were first baked, and subsequently painted and glazed, because the glaze ran best on a surface already baked. As the glaze resembles that of the red Samian ware, it was probably produced in the same manner, either by a polish, or by the use of salt. The colour has often changed while the vase was in the furnace.¹

According to D'Hancarville, the vases were baked in a naked furnace, but their colour varies when the glaze has received a blow of the fire, passing from black to green, or from green to red, and even yellow. This effect must be distinguished from that produced by the burning of pyres, by which the bodies of the vases were often burnt through, and a leaden, metallic hue imparted to them.

If naturally, or by accident, any parts remain too pale after the baking, the defect was remedied by rubbing them over with a deep red ochre, which supplied the necessary tone. This is shown by certain vases burnt on funeral pyres, on which the red colour has preserved the outline of the figures, although the varnish has peeled off.² The temperature did not exceed 7° or 8° Wedgwood, there being no traces of fusion.

The representations of ancient furnaces, as derived from vases or gems, exhibit them of simple construction, in shape like tall ovens fed by fires from beneath, into which the vases were placed with a long shovel resembling the baker's peel. In front of one depicted on a vase at Munich is seen a Satyr's head, intended to avert the fascination of the evil eye, or of the enchantments,³ which, according to the popular superstition, might spoil the process of manufacture. On a cup in the Berlin Museum, the vases are seen arranged on steps, probably the secondary process of drying the accessory colours; while on

¹ Gargiulo, Cenni, p. 29. Jorio, 'Lettera sul metodo degli antichi nel dipingere i vasi e sulle rappresentanze de' più interessanti del R. Museo.' Also, 'Vasi Greci comunemente chiamati Etruschi, delle lor forme e dipinture, dei nome ed usi loro in generale.'

Palermo, R. Stamp. 1823, Svo.

² Annali, 1832, p. 144.

³ Jahn, l. c. s. 46. Pliny, N. H. xxviii. 2, 4. Homer, Hymni, Caminos, Pollux, vii. 108. Bekker, Anecd. Gree. p. 305. Larcher, Vit. Herodot. lib. vi. 182.





HOMER IN THE SAMIAN POTTERY. (FROM A PAINTED GREEK VASE)

a gem, the subject of which is a potter painting a cup, the vases are placed on the top of the furnace uncovered with any sagger, or shade, to protect them from too much heat. On another gem a potter is seen finishing a vase on the top of a small domed furnace like that of an enameller.¹

A kiln, represented on a vase from Pozzuoli, has a tall chimney, and open furnace below. In some cases the vases appear to have been placed on the flat upper part of the stove. But on one gem the painter, or modeller, is seen finishing a vase, with two sticks placed on a conical object with a semi-elliptical opening, supposed to be a closed furnace, like the enameller's, if, indeed, it is not the sagger or covering for the vase. On the *hydria* at Munich, already mentioned, a seated youth is represented about to place an amphora in the kiln, while several vases, all coloured white, lie ready to be baked. A labourer is attending to the fire. The kilns were heated with charcoal or anthracite; and it is related of the elder Dionysius, tyrant of Syracuse, that being unwilling to trust his unpopular throat to the razor of a barber, he was accustomed to singe his beard with the embers.² When the vases were returned from the furnace, the potter appears to have made good the defects of those not absolutely spoiled; and the tone of some parts, especially the feet, was improved by rubbing them over with a red ochre, probably with wool. A kylix from Vulci in the collection of Munich represents a pottery, possibly the subject of Homer amidst the Samian potters. On the right a youthful workman seated on a stool is about to attach to an amphora the handle of a vase brought him by another youth. The next group represents the wheel, a boy turns it with both hands, making it revolve in the manner described by Homer; a man of mature years is represented hollowing an amphora and turning its shape: another man, younger, hastens from this group with a vase already made, and before him is another vase. Before them is a very old man draped in an ampechonion, and, holding a long tall stick, either Homer or the master of the pottery. Before him is a naked young man, who has placed a vase in the furnace with a peel. The furnace has a tall cylindrical chimney, and above the head of Pan crowned with a wreath. The pots, when ready

¹ Jahn, l. c. Taf. i. 3, 4.

² Plutarch, Dio. 9.

for making, were probably carried about by boys; at all events Plato¹ speaks of the children of potters as fetching and carrying the pots for their parents. It is the coloured plate above given.

No furnaces have been found in Italy or Greece, although indications of a terra-cotta manufactory were discovered at Cales.²

¹ Rep. v. p. 466.

² Gargiulo, Cenni, pp. 19, 20.

CHAPTER IV.

Glazed vases continued — Rise of the art in Greece — Painting of vases — Earliest style, brown figures — Second period, maroon figures — Development — Earliest black figures — Doric style — Old style, later black figures — Cream-coloured ground and black figures — Red figures — Strong style — Fine style — Florid style — Polychrome vases — Decadence — Mode of treatment — Progress of painting.

HAVING thus detailed the few technical notices which can be collected respecting the mode of manufacturing glazed Grecian vases, we will now proceed to consider them with regard to their style of art, as displayed in their painting and ornaments.

The first traces of Grecian art and refinement appeared upon the coast of Asia Minor. The Greeks, there placed in contact with the old and magnificent monarchies of Asia, became imbued with the love of luxuries unknown to those of their race who inhabited the bleaker shores of the Peloponnese. In the *Iliad*, which presents a glowing picture of early civilisation, the decorative, as well as the useful, arts of life are frequently described; and amongst them that of the potter is not the least prominent. Thus we find the dances of the vintage compared with the revolutions of the potter's wheel;¹ and the large wine-jar or *pithos* is mentioned, which held the whole stock of wine belonging to a household, and which was, in fact, the cellar of the Homeric age.² The expression, *chalkeos keramos*, applied by Homer³ to the brazen vessel in which the Aloïdes confined Ares, shows that clay was the material usually employed for making large vessels, and that in his time the use of metal for such purposes was rare.

It is supposed that originally vases were uncoloured, that they were subsequently painted black, and that afterwards, when the arts arose, they were ornamented with figures. The last sort of vases are supposed to have been used by the richer classes, and the black ones by poor people. Vases of plain black glaze, placed in the sepulchres, were called *Libyes*.⁴

¹ *Iliad*, xviii. 600.² *Ibid.* ix. 405, 469.³ *Ibid.* v. 387.⁴ Millingen, *Vases Grecs*, Introd. p. iv. Hesychius, voce *Λίβυες*.

The first attempts at art would be plain bands or zones disposed round the axis of the vase. These bands or friezes were



No. 122.—Diota of the earliest style.

subsequently enriched and diversified by the introduction of the forms of flowers, animals, and insects, drawn with the childish simplicity of early art. Thus on some the scarabæus is beheld of gigantic proportions, soaring above a diminutive stag, and a herd of puny lions are placed in a row, under another row of gigantic goats.¹ Some vases, with white ornaments of mæanders and lines upon a black ground, much resemble those found in the sepulchres of the early Peruvians,² and may perhaps be regarded as displaying

the first attempts at decoration; but as the art of making vases was practised at the same time as that of inlaying and chasing, it is probable that the invention of a glaze and the introduction of ornament were simultaneous.

Near the ancient sites of Tantalus on Mount Sipylus, the tomb of Agamemnon at Mycenæ, that of Achilles in the



No. 123.—Kylix of the earliest style.

Troad,³ in the old sepulchres under the Acropolis at Athens, at Delphi, and in the islands of Rhodes, Milo, the ancient Melos, and Santerino,⁴ the ancient Thera, and at Dali, Lar-naka, and Golgos,⁵ a kind of pottery has been discovered, which has every

¹ See Duc de Luynes, *Annali*, 1830, p. 242.

² *Vases de Lamberg*, II. xlviii. 42-3.

³ Burgon, *Trans. Roy. Soc. of Liter.*, ii. 258; Stackelberg, *Die Gräber der Hellenen*, fo. Berlin, 1837, Taf. ix.; M. Brongniart, *Mus. Cer.*, pl. xiii.

⁴ Gerhard, in *Annali*, 1837, p. 134;

Bulletino, 1829, p. 126; *Ann.* 1841, 10; *Morgenblatt*, 1835, s. 698.

⁵ These have been discovered by excavations made by General L. Cesnola of the United States, and Mr. R. H. Lang. Many of these early vases are figured in 'Harper's New Monthly,' 8vo. New York, 1872, p. 192; B.A. 1869, p. 215.

appearance of being the earliest painted ware manufactured by the Greeks.¹ It is composed of a fine light red paste, covered with a thin siliceous glaze, and having ornaments painted on it in red, brown, or dark black lines, which have also been burnt into the body of the vase. Such decorations are the earliest which the vase painters adopted after they had discovered the art of covering the whole surface with a glaze. They bear great similarity to the decorations of the early Greek architecture, as exhibited in the sepulchres of the Phrygian kings,² and the facings of the tomb of Agamemnon,³ works which some regard as the remains of Pelasgic architecture. They consist of hatched lines, annular lines or bands passing round the body of the vase, series of concentric circles, spiral lines, mæanders, chequers, zigzags or vandykes, and objects resembling a primitive kind of wheel, with four spokes.⁴ No human figures are depicted on any of these vases, but animal forms are found in the rudest and most primitive style of art, distinguished by the extreme stiffness of their attitude, the length of their proportions, and the absence of all anatomical detail. These animals are the horse,⁵ the goat,⁶ swine,⁷ storks, waterfowl, and dolphins.⁸ They are either disposed in compartments, like metopes, but separated by diglyphs instead of triglyphs, or else in continuous bands or friezes, each being several times repeated. Besides these, some few objects of an anomalous character are represented, such as wheels⁹ of chariots, objects resembling the *tumboi* or mounds placed over the dead, stars,¹⁰ and other objects.¹¹ Comparatively few of these vases are known; but the shapes differ considerably from those of the latter styles, although they are evidently their prototypes. Several of these vases are amphoræ, sometimes of a large size, and evidently adapted for holding wine at entertainments. Others of this class have twisted handles, like those discovered at Nola. Among those with two

¹ Brongniart and Riocreux, Mus. de Sèvres.

² Steuart, 'Ancient Monuments,' fo. Lond. 1842.

³ Expédition Scientifique au Morée, fo. 1843, pl. lxx.; Gell, Itinerary, 4to, Lond. 1810, pl. vii. p. 28; Dodwell, Tour, ii. 237; Travels, ii. 384.

⁴ Vase Room, Nos. 2507-70; De Witte, Étude, p. 36.

⁵ Ibid. 2531. Two horses with a tripod between them, probably alluding to the course.

⁶ Ibid. 2558.

⁷ Stackelberg, Die Gräber, Taf. ix.

⁸ Vase Room, Nos. 2517-56-57-58.

⁹ Ibid. 2514, 2517; Stackelberg, l. c.

¹⁰ Ibid. 2517.

¹¹ Ibid. 2519-22-25-72.

handles, many having flat, shallow bodies, sometimes on a tall foot, are of the class of cups destined for *symposia* or entertainments, and are the prototypes of those called *kylikes*, or *skyphoi*. Some others of the same shape have a flat cover, surmounted by two modelled figures of horses, and are the first instances of what is probably a kind of pyxis or box, a vase subsequently found in a more elegant shape amidst the sepulchres of Nola and the Basilicata. These have been called, on very slender grounds, *lekanai*, or tureens. Various jugs or *oinochōai* are found, some



No. 124 — (Enochōi of the earliest style. B. M., No. 2531.

with round handles, which evidently ministered the dark, sparkling wine at the festive entertainments, sometimes of proportions truly heroic; as well as smaller vessels of this class of the shape called *olpe*. Other vases in the British Museum are of the shape of the *askos*, or skin to hold liquids.¹ A vase, figured by Stackelberg, represents a little jug on the top of the cover of a two-handled jar, like some of the vases of later style.

The collection in the British Museum, perhaps the richest in vases of this class, contains several specimens of very large dimensions, which came from the collections of Lord

Elgin, as well as some smaller pieces of this ware, either the ornaments of vases, or else the toys of children. Among them are horses, probably from the covers of the pyxides, parts of chariots,² and a Boeotian buckler.³ Some of the covers are perforated with holes, two on each side, like the Egyptian, by means of which they appear to have been tied on in place of locks. One small vase, having a cover with a tall stud, is a true pyxis, and was undoubtedly of the class used for the toilet. There are no vases of the shape subsequently known as *krateres*, at this period, that vase being represented by certain large *amphoræ*.

There is every reason to believe that these vases are of the highest antiquity. Three, figured in Stackelberg's work, were found in tombs near the Dipylon gate of the Hiera

¹ Vase Room, No. 2583.

² Ibid. 2583.

³ Ibid. 2584.

Hodos, or Sacred Way to Eleusis. Mr. Burgon discovered others in tombs on the south side of the Acropolis, within the precincts of the city, and under circumstances which showed that they had not been touched for centuries. The absence of all human figures, and of all inscriptions, the stiff style of the figures, and their analogies with Oriental art, render it probable that some of them may be as old as the heroic ages. None can be more recent than the seventh century B.C. In Olympiad LXXVIII. 1, or B.C. 468, Mycenæ was taken by the Argives and never rebuilt, and none of the pottery can be more recent than that date.¹

It has been supposed, indeed, that they are of Phœnician origin; but none of the emblems found upon them are peculiarly Asiatic. They are primitive Ionic Greek. These vases, it is also evident from Herodotus,² were used in religious rites. Some of these vases, adorned with ornaments only, have been attributed to pre-historic times, on account of having been found under the lava of Santerino,³ but this isle, the crater of a volcano scarcely dormant, even now has occasional eruptions. It has also been supposed that they may be twelve centuries B.C.⁴

The next style has been designated by various names, as Carthaginian, Corinthian, Egyptian, Phœnician, and Doric.⁵ It is, however, better to comprise all these varieties in the general term of Archaic Greek. In antiquity this class of vases immediately succeeds the early Athenian. The ground varies from a pale lemon to a blushing red colour, on which the figures have been drawn with a brush in a brownish black. Some of the earliest vases of this sort resemble the Peruvian in their style of decoration.⁶ The tints of the dark figures, which are monochrome, vary however according to the intensity of the heat to which they have been subjected, being frequently of a maroon red, but occasionally of a lustrous jet black. The colour is not equal in tone throughout, and the figures are spotty. The accessories are coloured in opaque crimson, in those places where an artist in a picture would have laid a

¹ Raoul Rochette, *Mem. Ant. comp.* pp. 78, 80, pl. ix. 1, 1a, 68a, 86, 9.

² Herod., v. 88.

³ Lenormant, *Rev. Ant.* 1866, Dec.; *Comptes rendues*, 1866, N. S. tom. ii. p. 273.

⁴ De Witte, *Études*, p. 36.

⁵ For this and the subsequent style, see *Mon. I.*, xxvi.-xxvii.

⁶ See D'Hancarville, *Vases Étrusques*, i. pl. 46; ii. 87.

shade.¹ The muscles and other details are scratched in. The prevalent type of the design is, ornaments arranged in bands or friezes, sometimes as many as four or five occurring on one vase, and the rule seems to be to repeat the same group; a practice which reminds us of the stamped friezes of the black Etruscan vases, and the monotonous bands of the early Athenian ones. The animals represented are chiefly lions, panthers, boars, goats, bulls, deer, eagles, swans, ducks, owls, and snakes. From the ideal world the artist has selected the chimæra, gryphon, and sphinx. They are placed in groups of two or three, facing each other, or in continuous rows after one another. The field of the scene is literally strewn with flowers of many petals, and with smaller objects resembling stones. A kind of trefoil



No. 125.—Two-handed Vase with Lions. From Athens. Brit. Mus., No. 2589.

lotus is often introduced. Such representations belong evidently to the dawn of art, and are derived from oriental sources.² It is only on the later vases of this style that figures of men are intermingled with those of animals.³

¹ Kramer, Ueber die Herkunft, &c., 8vo, Berlin, 1837, s. 46; Thiersch, Die hellenischen bemalten Vasen, s. 71; Gerhard, Annali, iii. p. 222; Raoul Rochette, Annali, 1847, xix. 236-40; Gerhard, Ueber die Kunst der Phöniciers, 4to, Berlin, 1848, s. 17-40; De Witte, Cab. Durand, p. 280; Gerhard, Berlin, Ant. Bilder, s. 155-177; Duc de Luynes, Annali, 1830, p. 242; 1832, p. 243; Bunsen, Annali, 1834, p. 46; Campanari, Intorno i Vasi fittili dipinti,

pp. 26-42; Gerhard, Rapporto Volcente, pp. 14-16; Walz, Heidelb. Jahrbuch, 1845, p. 385; Philologus, Schneidewin, 1846, p. 742, and foll.

² Stackelberg, Die Gräber, Taf. xiv. 8, 9; Raoul Rochette, Journal des Savans, 1835, p. 214; 1836, p. 246, and foll.; Gerhard, Ueber die Kunst der Phöniciers, Taf. vii. No. 1, 2; Inghirami, Vasi Fittili, ccii-viii.

³ Micali, Storia, xev.; R. Rochette, Annali, 1847, p. 262.

The transition from the former style to this was not immediate but gradual.¹ An example of a late vase of the former style, probably made at the commencement of the Archaic Greek period, is a large two-handled bowl, found at Athens (cut, No. 125). The ground is of a pale fawn, the figures of a light maroon colour. The subject is two lions of large proportions, standing face to face, their tongues lolling out of their mouths, their tails curled between their legs. The area is *semé*, not with flowers, but with *mæanders*, *chequers*, *spirals*, and other ornaments which appear in the former style. The border above is irregular, consisting of *dentals*, the egg and tongue ornament, and the wave pattern. The vase is of the earliest style of art, and though others of the so-called Corinthian style have likewise been discovered at Athens, it evidently preceded the introduction of that style. Some vases of the pale stone-coloured clay also exhibit a style of ornament resembling the primitive one, the whole vase being covered with *chequers*, *mæanders*, and plain bands or bars. These vases often resemble those of barbarous nations, and the principal shape is a tall *skyphos*, with handles. An example will be seen in cut No. 127, p. 186. A great improvement, and indeed distinction in style, was the use of incised lines cut through the colour to relieve the monochrome.

One remarkable characteristic of these archaic designs is the abundance of flowers, which resemble those scattered over the richly-embroidered robes of figures in the Nimrúd bas-reliefs. It has been supposed that the subjects are borrowed from the rich tapestries and embroideries with which the Asiatic Greeks had become acquainted, and which were adopted by the



No. 126.—Enochœ, showing animals and flowers.

¹ Some authors, as M. Jahn, *Beschreibung d. Vasensammlung zu München*, 8vo, Münch., Pref. s. cxlv., have classed both styles together.

vase painters with certain modifications. Aristotle¹ alludes to stuffs embroidered with rows or friezes of animals when describing the peplos made for Alcisthenes of Sybaris, on which the gods of Greece were represented between borders decorated with oriental figures, the upper border representing the sacred animals of the Susians, the lower of the Persians. This introduction of floral ornaments on the ground of friezes or mural paintings, was rarely employed either in Egyptian or Assyrian art. But it might have been employed by the *toreutai*, or inlayers, who probably enriched the backgrounds of their works on chests and boxes in this manner.



No. 127.—Group of Vases of Archaic style, exhibiting the principal shapes.

If the vase ornaments were copied from those works, the yellow, the maroon and the brown colours may be considered to represent different substances. Some writers indeed have suggested that the flowers indicate the earth over which the animals are passing. To bear out such an explanation, we must suppose that the point of sight was almost on the ground; and the Egyptian and Assyrian drawing was certainly distinguished by this absence of an horizon. In this style some discern the

¹ De Mirab. auscult., xcix. 200, Beckmann; De Witte, Études, p. 39; Longperier, Journal Asiatique, 1855, No. 15.

absence of grace and richness, and the work of an unskilled hand in a period of high antiquity; others, on the contrary, perceive indications of the feeble treatment of the copyist.¹

Certain shapes prevail in this style. One of the most remarkable is the *aryballos*, which is comparatively rare among vases with black figures. We also find the *alabastron*; and in place of the usual *oinochoe*, a peculiar kind of jug, supposed by archæologists to be the *olpe*. The deep cup, called the *kantharos*, is absent; but in its place, that to which the term *kothon* has been erroneously applied, the Archaic *pyxis* or Apulian *stamnos*, the *kelebe*, or *krater*, with columnar handles, is seen for the first time. Among the forms are the *amphora*, the *pinax* or platter, as in vases with black figures; a vase shaped like the *kalathos*, the *pyxis*, or box, in which ladies kept their knitting materials, and children their toys, and the supposed *lekane* or tureen. The *amphora*, the *askos*, and the *oinochoe* are generally ornamented with human figures, and must consequently have been made at the later period of this style. As some of these shapes are not found in the later styles of pottery, but continued to be made in bronze, it would appear that the fictile art had attained a considerable development at the time of their manufacture. Like the porcelain of China, they seem to have formed the more *recherché* ornaments of the tables of the great and wealthy.²

Several vases of this style have been found at Corinth, in tombs a considerable depth below the soil; others at Athens, Melos, Corcyra, Rhodes, and Cyprus. Most of them have only rows of animal forms, but some *lekythoi* found at Athens have winged male and female figures, terminating in snakes, supposed to represent Typhoeus³ and Echidna. The most celebrated of these vases is undoubtedly that called the Dodwell Vase,⁴ which was discovered in a sepulchre at Mertese, in the



No. 128.—Aryballos, lions and flower.

¹ Kramer, s. 48-49; Gerhard, Berl. Ant. Bildw. s. 177.

² Thiersch, Die griech. bemalt. Vasen, s. 71; Gerhard, Rapp. Vole. i. pp. 14-15.

³ Lenormant and De Witte, Élite iii. xxxi-xxxii., xxxii. A, xxxii. B.

⁴ Now at Munich, Arch. Zeit. 1852, s. 228. O. Jahn, Vasensammlung, s. 65, n. 211.

vicinity of Corinth. It is a kind of *pyxis*, or box. Round the body are two friezes of animals with the field semé with flowers. On the cover is a representation of the hunting of a boar, as will be seen from the accompanying engraving. The incidents depicted are different from anything recorded of the hunt of the boar of Calydon. The boar has killed the hero Philon, who lies under its feet. Thersandros attacks the animal with a spear in front, while Lakon discharges an arrow at it. Another hero named Andrutas, armed with a shield, hurls a lance. Behind him are three unarmed and draped figures called Sakis, Andromachos, and Alkathoos, besides "the king of men," Agamemnon.¹ From the form of the letters it has been



No. 129.—Cover of Vase, with Boar-hunt.

conjectured that this vase is as old as B.C. 580,² or even older; and it may be considered as fixing an epoch for the age of these vases. Those with animal forms were probably much earlier. The letters, in fact, exactly resemble those found on certain Greek inscriptions discovered at Corcyra, colonised by Corinthians B.C. 734, and on the coins of cities of Magna

Græcia; and as the age of these cities is well known, especially that of Sybaris, which was destroyed B.C. 510, and as the style of the figures on the vases resembles that of the figures on the coins, it is probable that the former are at least as old as the latter, if not even earlier. Some other cups in this style, but with less interesting subjects, have been discovered. The subjects of the jugs and *lekythoi* are races and combats. To the later period of this style belongs the vase in the Hamilton Collection, found at Capua, with the subject of the hunting of the boar of Calydon;³

¹ Dodwell's Tour, vol. ii. p. 196; Se-roux d'Agincourt, Recueil, pl. xxxvi.; Böekh, Corp. Inscr. Græc. i. n. 7, p. 13; Krämer, Herkunft, s. 51, and foll.

² Müller, Handbuch, s. 75, 2; Creuzer, Briefe, s. 123.

³ D'Hancarville, Antiq. i. pl. 1-4.

another discovered at Nola, on which are represented quadrigæ and warriors ;¹ and others, found at Cervetri, having for their subjects Achilles killing Memnon,² and incidents of the Troica.³ A plate found at Camiros had the combat of Hector and Menelaus over the dead body of Euphorbus,⁴ other incidents of the war against Thebes and the expedition of Theseus,⁵ and some of the labours of Hercules,⁶ found at Cleone. Figures of deities with recurved wings, adaptations from the Aramæan Pantheon, supposed to represent the gods or the giants, are often seen on these vases.⁷ Some are also found having sphinxes and lotus-flowers, subjects of Egyptian origin.⁸ Laborde has published two remarkable vases of this style, which he considers not to be



No. 130.—Animals, from the Wall Paintings of Veii.

antique, but later imitations. One, an amphora, has round it a frieze of dolphins painted blue and red, the area semé with blue flowers, blue and red zones, and the egg and tongue ornament;⁹ the other, of a peculiar shape, is ornamented with stars and branches of trees in compartments and zones.¹⁰

¹ Gerhard u. Panofka, Neapels Ant. Bildw. p. 324.

² Gerhard, Berlins neuerworbene antike Denkmäler, s. 3, Taf. 1.

³ De Witte, Études, p. 44–6.

⁴ Jahn, Vasensammlung, s. cxlvii.

⁵ Monumenti del Instituto di corrisp. Arch. t. vii. pl. xxxvi.

⁶ De Witte, Études, l. c.

⁷ Gerhard, Berl. ant. Bild. s. 179, 480, s. 184, 541, 542.

⁸ Ibid. s. 193, n. 612.

⁹ Vases de Lamberg, ii. pl. xlvii. no. 40.

¹⁰ Ibid. xlvii. no. 41.

The origin of these vases has been a disputed point ever since their discovery. Some writers, from the appearance of the lotus and other oriental flowers, are inclined to attribute to them an Egyptian origin, whilst others, from the representation of the Egyptian symbol of life, or Astarte, on vases from Thera and Cuma, assert that they are imitations of Phœnician works of art. The prevailing opinion, however, is that they are the produce of Corinthian and other Doric potteries.¹ All the principal museums of Europe have vases of this style in their collections, although they are few in number compared to those belonging to the other periods of the ceramic art. The names of the artists, Timonides and Chares, of this style which have been found, point to a Doric origin.²



No. 131.—Men and Animals, from the Wall Paintings at Veii.

Some of the coloured vases found at Cære probably afford specimens of the earliest attempts to apply coloured figures to the decoration of vases. The body of them is of the usual brown paste, resembling the black Etruscan ware, with a slight glaze or polish on its surface, on which the figures have been traced,³ or painted in fresco, in white, red, and blue colours. The treatment of the figures is more Egyptian than that of the

¹ Ann. 1847, xix. p. 237.

² De Witte, *Études*, p. 46.

³ Micali, *Mon. Ined.* iv. v.

so-called Egyptian style, resembling the reliefs on the Etruscan vases, and the wall paintings of the Etruscan sepulchres. Some of the subjects have no particular story connected with them, but consist of chariots, warriors, marine monsters, and other animals; although among them is found a representation of Theseus killing the Minotaur, an Attic myth, which it is difficult to conceive could have exercised the skill of an Etruscan artist.¹

Besides Greece and the Isles, the sepulchres of Italy have produced many vases of this style, which of course are only found in those of the older cities. The Necropolis of Vulci, and that of Cervetri or Cære, in Northern Italy, have produced the greatest quantity; but some have also been found in the tombs of Cumæ.

There is a considerable difference of style observable in the vases of this yellow ware which come from different localities. Those from Corinth have figures of small size, but rigidly drawn, while the area is completely filled with flowers, and modelled heads or other ornaments are often introduced into the body of the vase. Those from Vulci have figures of larger size, more coarsely drawn, while those from Nola and Southern Italy, supposed by some to be imitations of the earlier vases, have small figures drawn with much precision and softness, and of a more developed style of art. The style of the human figures on these vases, the length of hair, the massive limbs, and the general attitudes resemble Hellenic art, as developed in the frieze of the Harpy tomb, the bas-relief of the Villa Albani, the old Selinuntine metopes, and the incused coins of Caulonia and Poseidonia. Although the inscriptions belong to the Doric alphabet, no further light is thrown by them on the age of these vases.²

Many of a modified style of art have also been discovered in the cemeteries of Nola, and some in Sicily. One of the most remarkable is a vase of the shape called *holmos*, probably a *krater*, found in 1835, at Cervetri. It is ornamented with friezes of animals, the hunt of the boar of Calydon, the monomachia of Achilles and Memnon, and the contest for the body of Patroclus,³—a subject also found on a jug of the same class in the British Museum.⁴ Another remarkable *amphora* of this

¹ Micali, *Mon. Ined.* iv.

² *Mus. Extr. Vat.* xcii. 1, 1; xciv. 2.

³ Jahn, *Vasensammlung zu München*, s. cxlviii.

⁴ *Cat. Vas. No.* 421. R. Rochette 1. c.

ware of the very earliest style is in the British Museum. It was obtained at Civit  Vecchia. The clay is of a pale red; but the body is covered with a coating of a pale cream colour. On it are seven friezes painted in maroon, two round the neck and five round the body of the vase. These are decorated with representations of quails or rock partridges, combats of warriors, lions devouring bulls, and centaurs. In the linear character of the figures, and the elementary mode of treatment, this vase resembles the early ones from Athens, which have been already described. But the most renowned of all these vases is the cup in the Biblioth que Nationale, with the subject of Arcesilaus seated in his palace, attended by the different officers of his stores, and watching the weighing of the silphium. Not only the figures, but even the balance, have their names.¹ The style of drawing, the angularity of the limbs, the peaked noses, the rigidity of attitude, and the smile playing on the features, connect this vase with those of a later style and mode of treatment, or else an older and satirical treatment.

Many vases of this later style exhibit nearly similar peculiarities, such as the partial or total disappearance of animal friezes, the abandonment of the use of the flowers sem  in the field, the greater range of subjects, and above all the appearance of the Attic instead of the Doric alphabet and language in the inscriptions,—all co-ordinate with a later style, the rise of Athens in political importance, and the greater development of its export trade. The figures painted on the vases no longer resemble the earliest efforts of Greek art, but rather those of the temples of Pallas Athene, or of Zeus Panhellenicus at  gina.² The cup with Arcesilaus, whether intended to represent the 1st or 4th ruler of that name, admitted by all to be imitative, cannot possibly be later than B.C. 450 or earlier than B.C. 599.³

The slow manner in which an art emancipates itself from the conventional thralldom of its origin, is evident from the progress of painted vases. The potter, not content with producing small vases having a pale ground, by degrees introduced a red tint of a pale salmon colour (the rubrica), adopted human figures for his subject in place of the animal forms before employed, and rendered the latter subsidiary to the main design. He still

¹ Annali, v. 60; Monumenti, p. 1, xlvii.

² Jahn, Vasensammlung, s. cxlix.

³ Arcesilaus I., B.C. 599–583; II.,

B.C. 560–550; III., B.C. 530–514; IV., B.C. (466†)?–450. It is probably Arcesilaus II.





DEATH OF ACHILLES.

continued to arrange the subjects in zones or friezes; but the drawing is a slight improvement upon that of the cup of Arcesilaus just described. The forms are tall and thin, the muscles angular, the beards and noses long and pointed, the expression of the faces grotesque, the attitudes stiff and conventional. The figures are now quite black, except that the flesh of the females is coloured red or white. The flowers semé have disappeared; but the air is often symbolised by a bird, the water by fishes;¹ whilst flowers, intended sometimes for the hyacinth, springing from the edges of the vase, indicate the earth. The extreme purity of the design, and the unequal manner in which the subjects are treated, have led to the conclusion that the style is imitative, and not original. The subjects are from the older poems, and suffice to mark the taste of the day. They comprise Perseus and the Medusa; Hercules killing the threefold Gorgon; the monomachia of Achilles and Memnon; Ulysses destroying the eye of Polyphemus; the fight for the body of Patroclus, and exercises of the Stadium. These vases are clearly a development of the Corinthian or Egyptian style, and can hardly be allowed to be of Ionic origin,² as the yellow vases are of Doric. The prevalent shapes are the tall amphoræ, with cylindrical and not banded handles; two handled vases with a cover called *pelike*; the jug or *oinochoë*; the apple-shaped *lekythos* or oil-flask; and the long slender bottle called the *alabastos*.

Vases of this kind are fewer in number than those of the preceding and following classes, and are generally accompanied with inscriptions. The principal examples of the style are *hydriai* and Bacchic amphoræ, and their subjects are derived from the earliest Greek myths,³ such as the Gigantomachia, Amazonomachia, and the hunt of the boar of Calydon; from the Herakleid, as the destruction of Geryon, and the family of Iole,⁴ Theseus and the Minotaur; from the Achilleid, the family of Priam, the death of Achilles, and lament of the Nereids, the lament for Troilus, and the victory of the wrestler Hippothesenes, Ol. xxx., B.C. 659, are also found. To these vases Gerhard has applied the designation of Tyrrheno-Egyptian.

¹ On a vase of this style, representing the hunting of the Calydonian boar, there are on the area three birds, on the exergue three fishes. It is engraved by Micali, Mon. In. tav. xlii.

² Thiersch, Die Hellenische bemalten Vasen, s. 79; Monum. dell. Inst. i. 51.

³ Kramer, s. 61.

⁴ Jahn, Vasensammlung, s. clvii.

The most remarkable known vases of the earlier class are the Panathenaic amphora discovered by Burgon, and the amphora discovered by François at Chiusi, now at Florence. They are not so old as the Dodwell vase, which is placed about B.C. 574, or that of Timonidas, above cited, which is conjectured to be even earlier. To this age belongs also a *pyxis* with the name of Chares.¹ The inscriptions of both these vases are Attic, and the letters those which were in use till Ol. LXXX., or B.C. 460.² The art is Æginæan. The distinction of the sexes shows the school of the painter Eumarus.

The vases of the early style called Doric are supposed to have been exported from the Doric part of Greece, principally from Corinth; whilst those with black figures of the Archaic Greek style are regarded as products of the Ionic states, and to have been chiefly procured from Athens. Their age might be conjectured from the representations on them of the Pentathlon, which was introduced into the games of Greece in the LVth Olympiad, B.C. 560; and of the race of youths, which was adopted in the LXVth. The LXXth Olympiad, or about B.C. 500, was the age in which they were chiefly manufactured.

The next class, which after all is only a further improvement, has been called the old style, and is distinguished by the improved tone of the black colour employed; the grounds, figures, and accessories being of a uniform monochrome, varying from a jet black to a blackish green, and rarely of a light brown tint. When imperfectly baked the vase is of a light red colour, and sometimes of an olive green. The faces of the females are white, to indicate superior delicacy of complexion, and the pupils of their eyes, which are more elongated than those of the male figures, are red. The eyes of the men are engraved, and of a form inclining to oval, the pupils circular, as if seen from the front, with two dots; those of the women are generally long and oval-shaped, with red pupils, also circular. The eyes of the women are sometimes made like those of men, especially on those vases on which the women are coloured black upon a white ground.³ It has been supposed that the figures are imitations of shadows on a wall; but they may have been copied from inlaid work. They resemble those just described. The

¹ Rev. Arch., 1868, p. 283, Cat. d. Études, p. 45.

Mus. Campana, No. 23; Arch. Zeit., 1864, Pl. clxxxiv., clxxxv.; De Witte,

² Annali, 1834, pp. 71, 72.

³ Jahrb., Vasensammlung, s. clxx.

forms are rather full and muscular, the noses long, the eyes oblique and in profile, the pupil as if seen in front, the extremities long and not carefully finished, the outlines rigid, the attitudes *d'aplomb*, the knees and elbows rectangular, the draperies stiff, and describing perpendicular, angular, and precise oval lines. The figures are generally in profile, full faces being very rare.



No. 132.—Scene of Water-drawing from a Hydria.

An attempt at perspective is sometimes made in paintings with black figures. On a *hydria* in the British Museum, the scene of which is the usual one, drawing water at the fountain of Callirrhœ, the sacred spring is represented as rising in a building with four Doric columns. Two of them are in front—for two of the females stand behind, and are partly eclipsed by them—whilst the other two columns are represented as in the centre of the building, but are really at the back, because the female figures stand before them.¹

¹ Cat. Vas., No. 481.

Although the vases of this class much resemble the works of the Æginæan school, considerable difference of opinion prevails as to their age; for while by some persons they are considered to be of the period to which at first sight it is usual to refer them, according to others they are imitations in an Archaic style,¹ as is shown by the superiority of their composition and expression, and by some of the details. The markings of the muscles and inner lines of the figures are incised with great care. The figures are depicted upon an orange ground, generally of a very warm tone, being that of the natural colour of



No. 133.—Æneas bearing off Anchises.

the clay heightened by the addition of the *rubrica* or ruddle of Dibutades. White is often introduced to relieve the monotony of the other colours. It indicates the beard and hair of very old men; the colour of horses, which are often alternately white and black; the emblems of shields; the embroidery of garments, which are sometimes entirely of this colour. The beard and the nipples of male figures, the eyes of women, striking parts of the attire—as fillets, crests of helmets, edges of shields, borders and embroidery of garments, manes and other

¹ Kramer, l. c., s. 79.

parts of animals, are coloured of a crimson red.¹ This may have been the imitation of polychrome or chryselephantine sculpture. These vases are chiefly amphoræ of the various kinds. *Hydriai*, *kalpides*, *oinochoai*, *olpai*, *kylikes*, *krateres*, especially those with columnar handles, which are supposed to be the description of vase called *kelebe*, are found only rarely at Vulci, although they often occur elsewhere. The *lekythos*, also so common in the graves of Greece, and especially at Athens,² is rarely found at Vulci. Some visible differences in style are to be noted; the drawing on the vases with black figures from Nola being of a softer style, while those of Athens are remarkable for ease and carelessness.



No. 134.—Imbrex of the Old Style.

The vases of this style discovered at Vulci have been subdivided into the rude Tyrrhenian, chiefly consisting of amphoræ of moderate size, and distinguished like those called Phœnician³ by the physiognomy of their figures, as the oblique eyes, pointed noses and chins; and, secondly, vases of an extreme antiquity of style, rendered still more evident by the absence of inner markings. It is to this latter class that certain cups have been referred, especially those with deep bodies, tall stems, and subjects of small figures dispersed in narrow friezes round the body, as well as those with figures without attributes or an easily intelligible meaning. One of these cups, which bears the name of the potter Nikosthenes, shows that this style is clearly only one of the types of Greek art, by no means limited to the soil of Italy.

Some vases of this class are figured by Micali, and are pre-

¹ See Jahn, *Vasensammlung*, s. clviii. p. 201, No. 634; Micali, *Storia*, tav.

² Gerhard, *Rapp. Volc.*, p. 20.

lxxv. lxxviii.

³ *Ibid.*, p. 22; Berlin. *Ant. Bildw.*,

served in the Museo Gregoriano and in the British Museum. The naked figures are tall, with thick bodies and small limbs and extremities; the foreheads recede, the noses are long, the beards trim; the draperies are particularly *d'aplomb*, with an architectural rigidity; the *chitons*, or inner drapery, sack-like; and the *peploi*, or upper garments, which perhaps represent the *ampechonion*, fall in flat plaits. These are studded with stars and other embroideries, and display analogies with Assyrian and Aramaic art. The subjects, from the absence of typical points, are not capable of being divined.² These vases must be classed amongst the oldest found at Vulci. The figures on them very much resemble in style the bronze idols and mural paintings of the Etruscans, and are clearly of a very old period, since a diligent and mechanical carefulness in the finish is by no means incompatible with the earliest development of art. The affected style, and the coarse style, in which the figures have no inner markings, are considered to belong to this school.²

Some inquirers have regarded these vases as the products of a school not Hellenic from the difference of their colour and glaze, the peculiar shape of the amphoræ to which they are almost limited, the appearance of winged figures and monstrous animals, the absence of inscriptions and distinctive emblems, and the abnormal treatment of the few Hellenic myths which can be recognised amidst their unintelligible subjects and compositions.³ They are, however, distinct from other vases with black figures, proved to be of Italian fabric, being in all respects superior to them, and are evidently the product of some Hellenic pottery. They have been principally found at Vulci.

It is not to be supposed that the art of vase painting boldly leapt from one style to another. On the contrary, the changes were of a gradual nature, and the transitions almost imperceptible, though easily seen now, when the products of centuries of art are before us. Many, for example, of the vases with black figures have either red figures disposed on some portions of them,⁴ or the accessories are treated in red upon a black

¹ Mus. Etr., pp. ii. xxx.

² Bunsen, Ann. 1834, p. 74.

³ Jahn, Vasensammlung, ss. clxxii. clxxiii.; Micali, Storia, tav. lxxvii.; Gerhard, Auser. Vasen, 117, 118, iii. 4;

Micali, Mon. In., 47, 4, 5, 6.

⁴ Brondstedt, Trans. R. Soc. Lit. ii. p. 133; Stackelberg, Die Gräber; Duc de Luynes, Ann. 1832, p. 145; Kramer, s. 80; Panofka, Mus. Bartoli, p. 10.

ground; from which it has been inferred that both the black and the red figures were contemporaneous, and that the ancient styles were conventionally retained till a late period. Generally the inscriptions on these vases are of a very early form, and previous to the introduction of the long vowels and double letters. The inscriptions belong to the Attic and Achæan alphabets, the use of the Doric having disappeared from the vases of this class.¹ The Ionic alphabet and the black figures were, however, often continued later, for they appear on the vases of the Basilicata and on the Panathenaic vases of Cyrene. The attitudes of the figures are hard and rude. The compositions differ; the figures follow one after another, the attitudes are generally the same, and the groups arranged in symmetrical antithesis, often monotonous, often having not more than two or three figures on each side. Outside of a cup, on the edge of a *deinos*, or the cover of an amphora, occur friezes of small figures painted with minute detail, which also prevails in the accessories of the larger figures. Contemporaneous with, and similar to these, are certain vases with black figures upon a white or cream-coloured ground. On these the effect is produced by covering the red backgrounds with a white coat, or engobe, of pipe-clay.² They were made by the same process as the others, the coating or engobe being subsequently added, and then polished. These vases are a development or combination of the *Arcesilaus cup* already described. On some of them the figures are painted with great care and finish, on others in a more hasty manner. Vases of all shapes are found in this style, but they are always of small dimensions. They are found in Italy and Sicily, and are contemporaneous with the preceding.³

Another period comprising vases of directly Athenian origin, all the friezes of which with red figures may be referred to the fourth century B.C., or end of Peloponnesian war, to Alexander the Great. This subdivision still retains the distinct characteristics of the Archaic, but it passes insensibly into the next or fine style. The strong vases may be referred to the age of the Peloponnesian war, and that immediately preceding it, the age of Polygnotus and Pheidias.

¹ Lenormant, *Rev. Ant.*, 1863, p. 190; Fiorelli, *Dissertatus*, 4to., Gott., 1804.

² Gerhard, *Auswahl*, vi., liv.; De Witte, *Études*, p. 58.

³ Jahn, *Vasensammlung*, s. clxxiii.

As long as the vase painters continue to copy the stiff and hieratic forms, which carry back the imagination to the school of the Dædalids, the black figure was sufficient. The careful mapping out of the hair and of the muscles, the decorations and all the details of shadow in painting and of unequal surface in sculpture, were more easily expressed by this method. But it is evident that these stiff lines were quite inadequate to express those softer contours, which melted, as it were, into one another, and which marked the more refined grace and freedom of the rapidly advancing schools of sculpture and painting. By changing the colour of the figures to the lucid red or orange of the background, the artist was enabled to draw lines of a tone or tint scarcely darker than the clay itself, but still sufficient to express all the finer anatomical details; while the more important outlines still continued to be marked with



No. 135.—Kylix, with Gorgon and eyes.

a black line finely drawn. The accessories in the earlier vases of this class continue¹ to be crimson. The style is essentially the same, the forms precise, the eyes in profile, the attitudes rather rigid, the draperies rectilinear. Inscriptions rarely occur. The shapes of the vases themselves are nearly identical with those of vases with black figures. Technically, the change was produced by tracing the figures on the clay with a fine point, and then working in the whole ground in black. The inner markings and lines representing the hair, which in the other style were incised, in this are traced with a pencil in lines of a light-brown sienna colour, which in some instances are perceptible only in the strongest light. The outline of the figures is always surrounded with a thicker line of the black glaze, about one-eighth of an inch broad. It has been supposed that

¹ Kramer, ss. 97-101.



REVELS OF ANAKREON. (KYLIX, FROM VULCI.)



the background was painted in by an ordinary workman. Some specimens exist in which it has never been laid on. The artists seem to have worked from slight sketches, and according to their individual feelings and ideas; and as there are hardly two vases exactly alike, it is evident that no system of copying was adopted. The accessories, such as the fillets of the hair, are crimson on the earlier, and white in the later specimens.

The figures, on the earliest vases of this style, so closely resemble the black figures, that some have supposed that the



No. 136.—Interior of a Kylix, Peleus and Thetis. From Vulci.

two styles co-existed, which indeed appears to be the case in some examples. Some of the vase-painters, indeed, as Pheidippos and Epictetos, painted in both styles. The early painters of the red vases endeavoured to imitate as much as possible the drawings of vases with black figures. On cups with black figures the large eyes are often painted, and then, by the force of imitation, are repeated on cups with red figures.¹ The general contour of form is rather slender, but not so much so as

¹ Jahn, *Vasensammlung*, s. clxxvi.

that observed in the school of Lysippus. The foreheads are low, the noses prominent, the eyes long, the chins sharp, the legs short and thick, and the folds of the garments stiff and rectilinear.¹ The female figures are not distinguished in this style either by their colour or by the shape of their eyes, in both which respects they are the same as the men, but by their costume and form. The white hair of old men is indicated by white lines on the black ground, fair hair by brown lines on a red ground, white curly hair by raised little knobs, which recall the *bostrychoi* or clustering locks. The figures are generally small, but some of grandiose proportions occur even in this style,² which is called by some writers the strong style,³ as it still possesses strength and continuity of outline, unimpassioned countenances, the expression being conveyed by the attitudes, while the treatment of the limbs connects the finest works of this sort with the Dædalian school. The age of these vases is placed between the L. and LXXX. Olympiads. Recent discoveries have shown that vases of this style are as old as the Parthenon, destroyed by the Persians, Ol. LXXV., B.C. 480, and certainly prior to the age of Pheidias.⁵ The vases with the historical subjects of Alcæus, Ol. XLII., B.C. 612; Anacreon, Ol. LX., B.C. 539; and Croesus, Ol. LVIII., B.C. 548, are in this style.⁶ The alphabet resembles that which appears in the Athenian inscriptions of Ol. LXXXVI., B.C. 436, but the language is both Attic and Doric.⁷

The drawing on the vases found at Vulci resembled in its general peculiarities that of the vases of Greece and Nola; the figures are in the purest Greek style, and are drawn upon the flat portions of the *kylikes* and cups, and on the convex portions of other vases. The principal outlines are finished with wonderful spirit and truth, while in some parts and details, especially in the extremities, great carelessness is visible. The general effect is much improved, not only by the fineness of the clay, which in the vases of the earliest and best period is of a bright orange-red, but also by the brilliancy of the black and greenish-black glaze. The ornaments, which are of larger size than on

¹ Gerhard, Rapp. Volc., p. 28.

² Jahn, Vasensammlung, s. clxxxii.

³ Kramer, s. 101, 102.

⁴ Thiersch, Die griechisch bemalt. Vasen, s. 81; Rossi in Millingen, 'Vases

de Coghill,' p. viii.

⁵ Jahn, Vasensammlung, s. clxxiv., clxxv.; Allg. Monatschr. 1852, p. 356.

⁶ Jahn, l. c., s. clxxxviii.

⁷ Ibid, s. clxxxvii.





BIRTH OF ATHENE. (PELIKE, FROM VULCI.)

Page 203.

the black vases, are of the same red colour, and the accessories are rarely inserted in white, or, on the vases of the earliest period, in crimson.¹

A further development of this style, presenting all the characteristics of the last period of Greek art, and the highest point to which the art attained, is the fabric called the fine style. In this the figures are still red, and the black grounds are occasionally very dark and lustrous.² The ornaments are in white, and so are the letters. The figures have lost that hardness which at first characterised them; the eyes are no longer represented oblique and in profile; the extremities are finished with greater care, the chin and nose are more rounded, and have lost the extreme elongation of the earlier school.³ The limbs are fuller and thicker, the faces noble, the hair of the head and beard treated with greater breadth and mass, as in the style of the painter Zeuxis, who gave more flesh to his figures, in order to make them appear of greater breadth and more grandiose, adopting the ideas of Homer, who represents even his females of larger proportions.⁴

The great charm of these designs is the beauty of the composition, and the more perfect proportion of the figures. The head is an oval, three-quarters of which are comprised, from the chin to the ear, thus affording a guide to its proportions, which are far superior to those of the previous figures. The disproportionate shape of the limbs disappears, and the countenance assumes its natural form and expression. The folds of the drapery, too, are freer, and the attitudes have lost their ancient rigidity. It is the outgrowth of the life and freedom of an ideal proportion, united with careful composition.⁵ The figures are generally large, and arranged in groups of two or three on each side, occupying about two-thirds of the height of the vase. Some exceptions, however, occur, such as a single small figure on the neck of a *stamnos* in the Berlin Museum.⁶ One side of the vase, which appears to have been intended to stand against a wall, or at all events not to be so prominently seen as the other, is not finished with the same care. Figures in full face are less uncommon than on the earlier vases. The age of these vases is fixed by the appearance of the long vowels,

¹ Gerhard, Rapp. Volc., pp. 26–28.

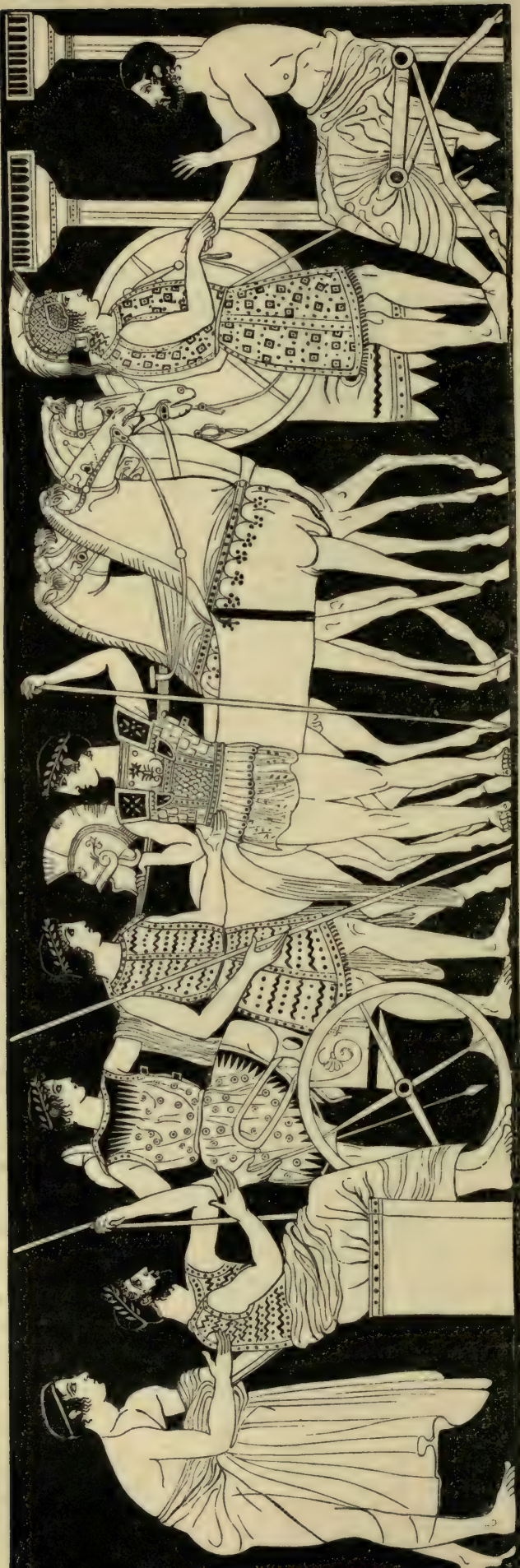
² Ibid., p. 24.

³ Kramer, s. 111; Gerhard, neuerw. ant. Denkm., s. 111.

⁴ Quintilian, Inst. Or., xii. 10; Kramer, 101.

⁵ Kramer, ss. 104, 105.

⁶ Berl. Ant. Bild., 1651.



No. 137.—Departure of Achilles. Vase in the Louvre.

the changed form of the aspirate, and the presence of the double or aspirated letters, introduced into the public acts after the archonship of Euclid, Olympiad xciv., B.C. 403. The change of costume agrees with these criteria, as the Carian instead of the Corinthian helmet, and the Argolic for the Bœotian buckler. From the composition of the designs on this and on the former class of vases being superior to the drawing, it has been conjectured that they are copies from the works of the first masters of antiquity. As scarcely any two are alike, it has been supposed that they are sketches made from memory, adapted to the convex surfaces on which they were delineated, and on which it was exceedingly difficult to draw. And as the vase painters considered themselves artists—although their profession never attained a high position in the history of art—they departed considerably from the originals from which they drew their inspiration.¹ The varnish is excellent in tone and colour, and the red accessories throughout are replaced by white used with discretion.

The principal shapes in this style are the *hydria* with a globular body, or *kalpis*; the *amphoreus* with elongated egg-shaped body and tall neck, and having either flat banded handles, or else those with a double twist; the supposed *pelike*; the cup with two horizontal handles, the supposed *skyphos*; the jug with round mouth, or *olpe*; the oil-jug, or *lekythos*; the vase with circular body, or *aryballos*; the shallow cup on a tall stem, or *kylix*; the elegant cup with a cover, or supposed *lekane*—the *hydria*, the *kyathos*, the *karchesion*, or cup with spiral handles; the *pinax*, or dish with a tall foot; the *stamnos*; the *krater* with large open mouth; a *campana* of the Neapolitan antiquaries, the supposed *oxybapha*; some *rhyta*, or drinking-cups; and others in the shape of heads.²

An *oinochoe*, in the British Museum, may be taken as an illustration of the vases of this style. The subject depicted on it is the Hyperborean Apollo riding upon a gryphon. The crown of the god, and the berries of the laurel are gilded, which mode of ornament occurs very rarely upon the vases of Vulci. It may be classed with the latest vases of the fine style, much resembling in its art the large kraters or *oxybapha* found in the tombs of Apulia. A still finer specimen of this style,

¹ Cf. Millingen, *Vases de Coghill*, Preface, p. xii.

² Gerhard, *Rapp. Vul.*, pp. 25, 26; Kramer, ss. 116–129.

excessively grandiose in its treatment, is the Nolan amphora with the subject of the poet Musæus, with a female named Meletosa, and the muse Terpsichore. Sicily has also produced many vases of this style.

The proportion of the figures, the style of the draperies, the pose of the figures, and their arrangement in composition, bear great resemblance to the sculptures of the Parthenon, to those of the Temple of Phigaleia, the balustrade of the temple of Victory, and other works acknowledged to be of the finest period of Greek art. All that is told of the style of painting of



No. 138.—Last Night of Troy—Æneas—Cassandra: Vase in the Museum at Naples.

Polygnotus, Parrhasius, and Zeuxis, may be traced in the designs of these vases;¹ while the later ones, in the isolation of the figures upon larger plain surfaces, and the elongation of forms, approach the known canon of Lysippus, and blend into the immediately subsequent style, which just preceded the final decadence of the art of painting vases.

The subjects on this class of vases are nearly the same as those of the so-called strong style, but perhaps a greater proportion is derived from the Dionysiaca. Among them, however, are found incidents from the Gigantomachia, the Perseid, the

¹ Cf. Neapel ant. Bildw., tom. vii. s. | xx., xxiv.; Vas. de Luc. Bonaparte, 369; Millingen, Anc. Uned. Mon., Pl. | livr. i. Nos. 542, 543.



No. 139.—Last Night of Troy. Vase in the Museum at Naples.



exploits of Dionysos and Herakles, the Theseid, from the Iliad and Odyssey, and a few from the tragedians, together with trichlinia and athletic scenes.

The numerous vases of this style found at Santa Agata dei Goti have given the name of this site to the style. It is the next advance in art towards that exhibited in the still later sepulchres of Apulia. In all these styles there is much negligence of execution. Heads and limbs of figures often intrude on the panels of ornaments, an instance of which occurs in a vase of late style representing a singular scene. In this vase the feet of one of the figures are so intermingled with the ornament below, as scarcely to be distinguished from it.¹

It is by no means necessary to suppose that one style of fabric ceased immediately on the introduction of another and improved one; on the contrary, it probably continued till so entirely superseded that the fabric became obsolete. Hence the transition from the "fine" style of the earlier vases to a subsequent one, which may be termed *florid*—analogous to the state of art in the time of Pyrrhus. The most striking examples of this style have been found in Apulia, at Ruvo and Athens. The figures are neither so rigid as in the "strong," nor so full and fleshy as in the "fine" style, but intermediate, being tall and graceful with small heads, like the canon of Lysippus.² The finish of the hair, which is produced by thin lines, is most careful and minute; the attitudes are graceful and breathe an air of refinement and voluptuousness amounting to affectation. A predilection for rounded forms is most marked. The figures are richly attired with head-gear and embroidered dresses, the folds of which are sketched in with the greatest freedom. The ornaments are large arabesques abundantly used; while numerous objects are introduced into the field to show where the scene took place. A kind of perspective here first appears, groups being arranged in rows. The ground is indicated by stones or small plants. The glaze is pale and white; blue, green, yellow, red, and gilding appear in the accessories. The most remarkable specimen of this class is the Vase of Meidias, with the subject of the Rape of Leucippides. Many magnificent vases of the same class are found, consisting of large *krateres*, *amphoreis*, and *hydriai*. Among the smaller ones are two exquisite *lekythoi*, in the British Museum, both having allegorical subjects.³

¹ Cab. Pourt., xxii.

² Kramer, s. 129.

³ Kramer, ss. 129–131.

On these vases gold is introduced as an accessory in the more important parts. On a little vase found at Athens, having on it the allegorical subject of Ploutos and Chrysos, a tripod, the wings of the horses, some collars and other parts are gilded.¹ On another found at Ruvo, representing the Judgment of Paris, the wings of the Erotes, the collars and bracelets of the goddesses, and the caduceus of Hermes are gilded. The personal ornaments of female figures² are ordinarily so adorned on the best of them; and on others, very appropriately, the apples of the Hesperides.³

One of the distinguishing marks of this style, which cannot be denied to have great merit, is the use of arabesque ornaments on the necks of the vases, consisting of heads of females,⁴ often with tresses, or youthful heads with rams' horns⁵ rising from a flower, and having on each side architectural and arabesque foliage, often a winged figure of Niké,⁶ Aurora, or a Bacchante;⁷ or else the perpetual Eros, or "love," lightly trips on the flowers.⁸

It would appear that the polychrome vases which have a fine black glaze on parts, such as the neck, handles, and feet, were contemporary with the preceding. They are principally *lekylthoi*, but a few *kylikes*, *oinochoai*, and *krateres* of this style have been found. The whole of the body of the vase is coated with a thin layer of lime, *leukoma*, brought to a remarkably fine surface. Over this has been laid a thin siliceous glaze. On the earliest and most elaborate of these vases the figures are drawn in outline in a fine glazed black and sienna-brown colour.⁹ These may be ranked as pencil sketches, and for purity and beauty of outline, are perhaps unrivalled, as may be seen on the fine vase of the Vatican, representing the birth of Bacchus. At a later time, however, the coating and the outlines are more commonly unglazed, and the figures drawn in black or vermilion. So feeble are these pencillings that some have supposed that they were drawn by females; but it appears that they are the first sketches, and were painted over with opaque colours: for traces of these still remain on many, although for the most part

¹ Bull. 1836, p. 163; Lenormant and De Witte, xcvi.; Stackelberg, taf. xxx.

² Cf. for example, the vase of Anesidora.

³ On the Meidias vase.

⁴ G. Auser., i. v.; D'Hanc., ii. 39;

Tischb., iv. (ii.) 14.

⁵ G. A., ii.

⁶ G. A. A., i.

⁷ G. A., 6, 7.

⁸ G. A., 6, 7; G. M., iii.

⁹ Thiersch, Die Hellenisch. bemalt. Vas., taf. iii. iv.

they have scaled off through the effects of time. The draperies were coloured blue, purple, vermillion, or green. Gold was sparingly employed. The akroteria of tombs were coloured blue and green.¹ Even shades and half-tones were employed, which appear on monochrome vases of the latest period. In the treatment of the hair, the full faces, the style and attitude, they are like the vases previously described, and the coins of Magna Græcia and Sicily of the same period. The subject is always funereal, generally that incident in the Oresteïd, which unfolds the dramas of Æschylus, Sophocles, and Euripides, or Chrysothemis at the tomb of Agamemnon. Hermes conducting a shade to the boat of Charon is not uncommon. Niké, or Victory, warriors, and figures lying upon biers, are also found; all subjects of funereal import. A remarkable vase of this style, found in a tomb near the Piræus, resembles in shape the glass ossuaria of the Romans. It is entirely coated with white, and has round the neck a laurel wreath coloured blue. In it are the ashes of the dead, the obolos for its fare, *naulos*, still adhering to the jaw, and a few gilt terra-cotta ornaments. Outside, modelled in terra-cotta and gilt, are the fore parts of three gryphons, resembling the ornaments called *prokossoi* by Herodotus. It is impossible that these external paintings, as easily erased as a charcoal sketch on a white wall, could have been used on vases intended for the palæstra, the baths, or temples, or for household work. They are evidently the sepulchral *lekythoi* which were placed in the tomb or on the breast of the dead, as mentioned by Aristophanes and his scholiasts. Vases of a similar shape are seen in the vase pictures placed in the *kaneon*, or basket, containing the food and fillets offered to the dead, and others probably held the *choai*, or libations of water and oil. Many still retain remains of an alluvial clay, mixed with small fresh-water shells, apparently the deposit of the water which they once held. Such vases are also represented on the steps of tombs on which the *stelé* stood.² Some of the later *lekythoi* found in Italy are also of this style, and have on one side or in front a bas-relief subject rudely modelled in the clay of which the vase is made; this is coloured with a leukoma, which is painted with appropriate colours, and in parts gilded.

¹ Semper, Museum of Classical Antiquities, 1851, p. 240; Stackelberg, Die Gräber, s. 37.

² See one with a Bacchanal subject, Panofka, Mus. Blac., Pl. iii.

The consular denarii, which have been found with them in certain tombs, fix their date at B.C. 200.¹ With them must be classed certain *lekythoi* moulded in the form of Dionysos, seated in an arbour formed by the vine, in that of panthers, and covered with a coating of white clay, appropriately coloured with opaque white, pink, and green. They are charming little objects, often well executed. Among the subjects of them are a boy seated and playing with a dog,² a winged Eros seated on a dolphin,³ Europa seated on the bull crossing the sea, Eros lying under roses,⁴ and a boy playing with a goose. But the most remarkable vase of this class is one in the Jena Museum, on which is represented Aphrodite in the shell, attended by Eros, her doves and a swan.⁵

Vases with polychromic figures on orange backgrounds, not coated, are also found. A *hydria*, from Gnathia, had for its subject a seated man, with red *ampechonion* and green tunic, bidding farewell to a female, with a yellow *chiton* and rose-coloured shawl.⁶ Another of these polychrome vases, of the shape called *krater*, was found in a sepulchre at Centuripæ, or Centorbi, in Sicily, in 1835; and Sir Woodbine Parish possesses a magnificent specimen of this class found at Ruvo.⁷ The reverse of this style was sometimes adopted, the figures being left black, and the entire ground stopped out in white.⁸

Many *kylikes* of fine drawing glazed black on the outside and with red figures, but externally with a white background—amongst them are one of this kind, having on the inside the subject of the adornment of Pandora, drawn in linear and grandiose proportions, while on the outside, in red figures of the later style of the decadence, are athletes conversing.⁹ And others with the busts of Dionysos, by the artist Euphronios, Achilles and Penthesilea, Apollon and Tityos, and Aphrodite on a swan, from Camirus, Theseus, and Procrustes.¹⁰ Some of these vases belong to the period of the strong style, exhibiting the same technical peculiarities. Such are a *kylix*, in the

¹ Cf. Stackelberg, Gräber, taf. xlix.; Cab. Pourtales, p. 94, No. 28.

² Stackelberg, Gräber, taf. I.

³ Jahn, Berichte d. k. Sachs. Gesellschaft d. Wissenschaften, Febr. 1853, s. 14.

⁴ Berlin, Ant. Bildw., No. 1685.

⁵ Jahn, l. c., s. 15, taf. i. ii.

⁶ Arch. Zeit., 1847, s. 190.

⁷ Cf. Bull., 1833, p. 5.

⁸ D'Hancarville, i. 36.

⁹ Bullet. 1849, p. 98, found at Nola. Gerhard, Festgedanken an Winckelmann, 4to, Berlin. 1841.

¹⁰ De Witte, Études, p. 31.

Campana Collection, having inside the subject of Theseus stretching Procrustes on his bed, in which the curly hair is treated with raised globules; and other *kylikes*, with a Bacchante and Satyr, from Vulci and Ruvo.¹

The transition from the florid style to that of the decadence is rapid. The red colour is paler, the glaze often of a dull leaden colour, the ornaments are multiplied, and large in proportion to the subjects. Although the heads and extremities of the figures still retain their slender proportions, the bodies and limbs are large, and present an obesity, such as is seen in the Larths and Lucumons of the Etruscan sarcophagi, and in the mural paintings of Pompeii. The male figures have an androgynous look. The proportions are short. They appear to be copies of paintings of the Rhodian school. The costume is most florid, consisting of richly-embroidered tunics with borders, conical caps,² armlets in the shape of serpents, radiated head-dresses, sphendones. The figures are no longer few and detached, but grouped in masses on the large vases, and the composition is essentially pictorial. The females are still draped at the commencement of the style, but at a later period are seen naked, as in the Koian school. White opaque colour is freely introduced for the flesh of the females and children, and even males,³ as well as into the attire;⁴ and as the art decays, almost entirely supersedes the previous red colour. The peculiarities of this style have given rise to the conjecture that these vases were an inferior article, hastily executed for sale. They are rarely found in Greece and Northern Italy, but abound in the sepulchres of Southern Italy and Sicily. From their common occurrence in the Terra di Lavoro and the Basilicata, and at Santa Agata dei Goti, they are commonly known by the designation of vases of the style of the Basilicata, and have even been supposed to be the production of the semi-civilised population of that country.⁵ They have, however, been found at Athens and Berenice, or Bengazi in the Kyrenaica. The vases of this style at its best period are later than the intro-

¹ Jahn, *Vasensammlung*, s. clxxxiii. It may, however, be doubted if any vases of the strong style have been found at Ruvo. Generally, these white vases are of the period of the end of the fine or commencement of the florid style.

² D'Hancarville, *Vases Étrusques*, i. 48.

³ D'Hancarville, i. Pl. 65.

⁴ Kramer, ss. 133-137.

⁵ Cf. Dempster, *Etruria Regalis*, *passim*; Inghirami, *Mon. Etr.*, s. vi. T. O., 3; Passeri, *passim*; Gori, *Museum Etruscum*; Caylus, *Recueil*, t. i. Pl. 30-40.

duction of the double letters in the Archonship of Euclid, Olympiad xciv., B.C. 404, and come down to nearly B.C. 200.¹ They differ also in shape from the previous class. The *krater*, or so-called *oxybaphon*, is of common occurrence. The Basiliscan amphora is quite a modification of the old form. The *oinochoe* also completely changes its character, the body being either egg-shaped on a foot, or else squab. The *lekythos* has a semi-oval body, and the *kylix* is replaced by the supposed *lepaste* or dish. A kind of open vase, the *kadiskos*, and *pinakes*, or plates, are also found at this period. The subjects likewise exhibit a change in taste and feeling. The greater proportion of them is derived from the *thiasos* of Dionysos, and treated with the highest degree of phantasia to which Greek art attained. The Eleusinian story of Triptolemos, the Herakleid, Gigantomachia, Theseid, Odysseid, and Oresteid, the Perseid, the story of Pelops and Oinomaos, that of Oidipous, of Prokne and Philomela, together with subjects from the Tragedies, and from the Middle and Low Comedy, are found at the commencement of the decadence; but, as it proceeded, the choice of subjects became restricted to a few, although some, consisting of allegorical representations, were suggested by the philosophical writers, and by the decay of religious feeling. A group, often repeated, is that of a female seated upon a rock, holding a basket, fillet, and bunch of grapes, and approached by a flying figure of Eros, holding similar objects. In other instances, females are represented at musical entertainments; a youth, leaning upon a stick, addresses the principal one, while Eros hovers in the air; or a youth and females hold a bird, supposed to be the *iyx*, in their hands, and represent the meeting of Adonis and Venus. A common subject is Eros holding grapes, and flying alone through the air.

The appearance of \vdash for the aspirate in the scratched inscriptions, chiefly found upon these vases, shows them to be coeval with the coins of Heraclea. The occurrence of an epigram extracted from the *Peplos* of Aristotle, shows them also to be later than that collection.²

Some of the latest in style are certain *krateres*, found at Orbicello and Volterra, on which the figures are drawn in the

¹ Thiersch, ss. 81, 82.

² Millingen, *Anc. Un. Mon.*, i. 36; Mus. Borbon., ix. 28; Eustath. *Od. A*,

1698, 25; Jahn, *Vasensammlung* cxxiv.—

cxxxiii.

coarsest manner, with outlines of most exaggerated proportions and childish design.¹ Blue and red accessories, such as draperies, wings, and parts of figures,² are introduced, and male figures begin to be coloured like the female.

The frequency of Bacchanalian subjects on the last vases of this class, is by some writers connected with the prevalence of the Bacchanalian rites and worship in Campania, as indicated by a decree of the Senate³ for their suppression, A.U.C. 546 = B.C. 207. The arts at this period were at the lowest ebb, and the later vases exhibit grotesque figures in barbarian costume, surcharged with elaborated ornaments, and drawn in the coarsest style.

The mode of painting opaque figures in imitation of the red figures of the strong and fine styles has been already described. The process, indeed, is as old as the vases with black figures, and one of the amphoræ of the potter Nikosthenes has a female accompanied by a dog so painted on each side of the neck. White figures reappear on the vases of the decadence, but the process is then different. The whole of the figure is painted in opaque white on the black ground, and the details expressed by yellow, brown, or light scarlet lines delicately drawn over the white coating. The white of these vases is always flat, not glazed.

The last vases of this kind are those entirely glazed black, with opaque polychrome or white figures. Their paste is paler than that of the vases of the later Apulian style, their glaze inferior, and of a more leaden hue.⁴ The drawing is more carefully executed than that of the last class, but is feeble in conception, and in the worst taste, consisting of female heads rising out of scrolls of foliage, wreaths of myrtle, laurel, or ivy, tied with fillets, to which are occasionally suspended the masks of the comic or tragic drama, heads of Aphrodite, and her dove. A *kylix*, however, has the subject of a youthful hero, or hunter, executed in very good style, with shading like the mural paintings of Pompeii. The monotony of the white figures was relieved by drawing the details upon them in lines of a light

¹ Cf. Inghirami, Vasi Fittili, cxxvii., cxxx., cxxxi.

² See the figure of Eros, D'Hancarville, ii. 35.

³ Gerhard, Rapp. Volc., p. 101; Ann. 1834, p. 78; Livius, xxxix. 8; Kramer, ss. 44, 136, 137; Böttiger, Excurs

über die italisch-griechische Bacchanalien-feier, in his Ideen sur Archäologie der Malerei, p. 173, u. f.

⁴ The finest collection of this style of vases is said to be that of the Mus. Borbon.

yellowish-brown. Some of these vases are still to be considered of a certain merit as regards their execution; but the style rapidly decays, and in some specimens made when the Romans were masters of Campania, such as the *phialai*, bearing the Roman inscriptions *Heri pocolom*, *Volcani pocolom*,¹ *Belonai* and *Acetiai pocolom*, *Saiiturni pocolom*, *Salutis pocolom*, *Lavernai pocolom*, or the cups of *Vulcan*, *Bellona*, *Saturn*, *Æquitas*, *Salus*, and *Laverna*, the colour is coarsely laid on, and the art of the very worst taste.

At different periods the Etruscans and other races in Italy attempted to produce vases similar to those of the best Greek style, but they never succeeded. Their process, indeed, was like that of the decadence. For the vases with black figures, the maker covered the whole vases with a paint of ashy-grey or black colour, over which he threw a very imperfect glaze. The parts required for the black figures of the subject were then traced out, and the painter covered the rest of the original black ground with an opaque red, apparently produced from triturated fragments of Greek vases, or else from clay. The vases with red figures were produced by colouring the figures in opaque red paint, and cutting lines through for the muscles and details to the glaze beneath, in imitation of the black lines. The designs on some vases of this style, however, have been executed by paring through a black glaze to the body of the paste of the vase. Many are executed in the Greek manner, and are distinguishable only by the paleness of the clay, and by their subjects. Vases prepared in the manner just described, have, however, been found in the excavations at Corinth. That these vases ceased to be made during the later days of the Roman republic is evident from the fact of none having as yet been found in *Herculaneum*, *Pompeii*, or *Stabiæ*, cities in Southern Italy pre-eminently Roman; while numerous examples have been discovered in the towns of *Capua*, *Nola*, and other sites, superior in many respects to those found in the isles of Greece.²

When chased vases of gold and silver came into use, and almost superseded painted ones, the potters could no longer afford to employ skilful artists, and only manufactured pieces of a small size, which bear evident marks of the influence of the metallic upon the fictile vases. The latter, as well as their

¹ G. T. C., viii. ; V. L. I., p. 34, No. xiv.

² D'Hancarville, ii. pp. 92, 94.

ornaments, were now generally made in a mould; the bodies were reeded, and moulded ornaments, either from a die or modelled, consisting of subjects in bas-relief, *emblemata*, were placed below the handles of jugs, along the rims of cups, and inside the *phialai*, or saucers. The upper parts of the *askidia*, or little oil-feeders, or perhaps *lekythoi*, are also ornamented with subjects in medallions above, of various kinds, some being taken from foreign myths. On a *phiale* of the best moulded style is a frieze of very spirited treatment, representing Athene, Ares, Herakles, and Artemis, each in a quadriga, driven at full speed. At the bottom of another is the fac-simile of a Syracusan medallion, not older than the younger Dionysius, B.C. 343.

The manner in which the animal figures are arranged on the vases differs considerably according to their styles. On the early fawn-coloured ones, the figures are small in proportion to the size of the vase, and are disposed in rows, facing one way, which are repeated like an ornament. On the yellow vases the figures, although of a larger size, still form continuous friezes; but they either face different ways, or are arranged in groups of threes or fives, facing each other. The human figures either all face the same way, or are arranged, as in friezes or pediments, in two files, facing the centre, where the principal action takes place. The accessories, such as flowers, occupy the whole field. As the technical details improve on the earliest vases with Greek figures, these accessories are omitted; but a peculiar floral ornament, the prototype of that called *helix*, the antefixal ornament, or palmette, appears at the handle. On the oldest *kylikes*, or cups, the figures are small, and arranged in friezes round the outside, having sometimes only one or two figures on each side of the handles, whilst at other times they are richly filled with them. Inside of the cup is a medallion, consisting of a single subject, and often of only one figure. The external subjects resemble, and are perhaps copied from, those on the *pronaos* and *posticum* of a temple. On the earlier amphoræ, the single, double, and triple figures suggest that the composition was borrowed from metopes, a practice which broke up the subject into particular incidents, and attracted the spectator's admiration to the details of art, and to the excellence of separate parts. Many of the subjects of the Tyrrhenian *amphoreis* and *hydriai* resemble those of mural paintings and sculptured pediments. In proportion, however, as the arts improved, the

number of figures was diminished, while they became larger in their proportions, and treated with more care. On the cups, the number of figures on each side rarely exceeded three, and the same quantity is usually found on the amphoræ. On the *oinochoe* the number is one, two, or three. When there are three or more figures, their attitudes nearly correspond, and sometimes both on the obverse and reverse. The *hydria* has often several figures on the front of the body, while on the flat part, or chest, is a smaller frieze of figures of very diminished proportions, sometimes amounting to as many as twelve. The back of this sort of vase is plain. On the cup called *kyathis*, the number of figures rarely exceeds three. Single figures occur on the plates. As the ornaments on the earlier cups resemble the bands of friezes which enriched the temples, so on the later ones the form of metopes is preferred. The earlier vases with red figures are also painted in the same style; but on some of the smaller ones, and especially on those of Nola, the abstraction is rendered still more complete by representing only a single figure, the protagonistic or chief one, upon the side of the vase intended to be most seen, whilst the subordinate figure is depicted upon the reverse. Many of the smaller vases have two figures upon each side, but three figures rarely, if ever, occur. On the principal side the figures are well and carefully drawn, while the haste and rapidity with which they were finished on the other side, shows that they were not intended to be much seen. On all these vases standing attitudes are preferred to sitting ones.¹ On the *krateres* of Lucania, and on Apulian vases, which resemble the later style of *amphoreis* and *oinochoai*, the number of figures is often three, or at the most four; but the usual number on the reverse is three. The subjects are generally gymnastic, or taken from scenes of private life. The accessories to these scenes, or the manner in which the locality is indicated, is in the pure taste of the Greeks. For the sea, a few undulating lines, or sometimes the cymation moulding is adopted; for the air a bird is only rarely introduced. The *gymnasion* is indicated by a *lekythos*, or pair of dumb-bells, *halteres*, for leapers, suspended in the area; the school, by a book, a letter, or a lyre; the *gynaikeion*,

¹ Böttiger, *Vasengem.*, ii. 46, mentions having seen hundreds. Laborde, *Vases de Lanberg*, ii. p. 45, mentions

vases comprising thousands of such figures.

by a sash, or girdle, or *lekythos*. The halls, or other principal rooms of buildings, are sometimes indicated by a column. The rest of the area is generally vacant, and the mind of the spectator, as in the scenes of a play, is called upon to supply the deficiency. On those vases, however, on which the later development of style is visible, an important change takes place in the arrangement of the figures. There is an attempt to represent the inequalities of the ground, which are indicated by dotted lines, and by placing the objects on different levels. The figures are placed in rows; lines, similar to those already described, represent the earth on which they are treading; and the enamelled mead is seen profusely strewn with small flowers. The figures most remote from the spectator are sometimes seen in half-length. In this style the accessories are occasionally treated in a manner closely resembling the mural paintings at Pompeii and Herculaneum. Rocks, fountains, the labra of baths, trees, architectural mouldings, and floral scrolls, are profusely introduced, and fill up and enrich the whole of the background.

Such is the disposition of the figures on the amphoræ of the later or Basilicatan style, on which they are often piled one above another. On the kraters with small side-handles, *oxybapha*, of the earlier style, one row of figures occupies about two-thirds of the vase. Round the rim, or mouth, is generally a laurel wreath, while the figures stand on a mæander border. An egg and tongue ornament decorates the bases of the handles.¹ When double rows of figures are introduced, the subjects are separated by a band of the same ornament, and the lips of the vase are enriched with rows of *helikes*.^{2/}

On the kraters with columnar handles, *kelebai*, the subjects are differently arranged. The black ground forms a square picture on which the red figures are traced. The termination of the picture is defined by two vertical wreaths of ivy,³ whilst a horizontal wreath is sometimes painted across the outer rim; or else there is a frieze of interlaced buds across the neck.⁴ A frieze of animals in black upon a red ground is frequently painted on the outer rim of the lip, the subject of which is a lion attacking a boar.⁵ The foot is often ornamented with the calyx pattern.⁶

¹ Millingen, Vases de Coghill, Pl. xix.

² Ibid., Pl. i.

³ Ibid., Pl. viii.

⁵ Ibid., Pl. xviii.

⁴ Ibid., Pl. x.

⁶ Ibid., Pl. xxiv.

On the late vases, with opaque white figures, the treatment is architectural, the objects being treated as the component parts of buildings, or of mural decorations.¹ Faces are represented as looking out of windows; masks, festoons of wreaths, and laurel branches appear, copied from such objects when hanging upon walls. Lastly, the modelled vases are treated in the style of bas-reliefs of the Roman school. They are covered with a fine black glaze, like that of the Nolan vases, but principally come from Sicily and Salonica. Notwithstanding their manifest inferiority to the nobler efforts of Greek art, the display of taste in composition and treatment seen in these sketches has obtained the admiration of all the admirers of the fine arts of antiquity.²

The attempts to classify the vases by their place of manufacture have been entirely unsuccessful.³ The early ones discovered at Santorino, Melos, Athens, and Mycenæ show that one style was then universal in Greece. Vases of the Doric style of Corinth have also been discovered at Athens, Nola, Vulci, and elsewhere; and the vases with black figures are widely diffused in Greece, Italy, and Sicily. The same is the case with the red vases of the early or hard style, which are abundant both in Greece and Italy. Those of the so-called Nolan style have also been exhumed at Vulci in Magna Græcia, at Tarentum in Sicily, at Athens, Corinth, Solygia, and Berenice. Vases of the grander style, at one time considered Sicilian, have been found in the vicinity of Naples, and in Southern Italy.⁴ The florid style is common to Ruvo and Athens; the decadence to Apulia, Athens, Vulci, Italy, Africa,⁵ and the Peloponnese. The decaying styles of the Basilicata and of Apulia are difficult to discriminate, and appear also on vases from Greece and Greek settlements out of Italy, as Berenice and Panticapæum. Even the style with outlines on a white ground is extant among the vases of Vulci, Tarentum, the Locri, and Athens.⁶

The monochrome paintings on ancient vases, which exhibit no distinction of sex, cannot be older than Hygiainon, Dinias,

¹ Cf. vol. ii., xxxii. xlvi.

² Winckelmann, 'Kunstgeschichte,' iii., c. iv., and Bd. I. Ann. 818, s. 448, u. f.; Meyer, Raub. der Cassandra, s. 15; Rossi, in Millingen, V. de Coghill, p. ix.; Duc de Luynes, Ann. 1832, p. 144;

Kramer, s. 10, u. f.

³ Kramer, l. c., s. 27; De Witte, Cat. Dur., p. ii.

⁴ Kramer, l. c., s. 29.

⁵ Ibid., s. 33.

⁶ Ibid., s. 35.

and Charmades, who painted with a single colour; but unfortunately the age of these artists is not known.¹ Those which distinguish the sexes, which is the case with nearly all, are later than the time of Eumarus, who first made this distinction.² Kimon of Kleonai, who improved on the works of Eumarus, advanced the art of painting by introducing three-quarter and full faces, by giving expression to the features, by marking the articulations of the limbs, the veins, and the folds of drapery. His age also is not defined, although some have attempted to place it in Olympiad LXXX., B.C. 460. Those vases, on which forms, especially of females, are seen through the drapery, are later than the school of Polygnotus, or Olympiad xc., B.C. 420. Certain vases, in the figures of which the *ethos*, or moral sentiments and feelings, are thrown into the countenances, are later than Zeuxis of Heraklea, who lived before Olympiad LXXXVIII. 3, B.C. 426; and such as exhibit fineness in the treatment, especially of the hair, mouth, and extremities, belong to the school of Parrhasius, Olympiad LXXXIX., B.C. 424, while beauty was the forte of Apelles, the contemporary of Alexander the Great, B.C. 336. Parrhasius painted obscenities. Aristides of Thebes expressed the passions, and was the contemporary of Apelles. Mikomachos³ was the first who bestowed a bonnet on Ulysses. He was another contemporary of Apelles. The *grylli*, or fanciful combinations, were invented by Antiklides, B.C. 356.

Ardikes of Corinth and Telephanes of Sikyon introduced more extensive lines in the tracing of the figures; and Kleophantos filled them up with a flat or monochrome colour, apparently powdered earthenware, or red colour, Olympiad xxx., B.C. 660. Such designs appear on vases of the decadence.⁴

Other criteria have been proposed for determining the age of vases, as the appearance of cars with a single yoke, invented by Kleisthenes,⁵ instead of the double one used at the time of Sophocles; and of masks, which were first used by Thespis and Æschylus. To the inscriptions and their age attention will be subsequently directed.

¹ Pliny, xxxv. 8, 34.

² Ibid.

⁴ Pliny, xxxv. c. 3. s. 5.

³ D'Hancarville, ii. 110, 112.

⁵ Isidor., xviii. 32.

CHAPTER V.

Glazed vases continued — Subjects — Carved wooden and metal vases — Difficulty of the inquiry — Sources — Various hypotheses — Millingen's division of subjects — Panofka's division — Compositions embracing entire myths — François vase — Method — Gigantomachia — Subjects with Zeus — Hera — Athene — Poseidon — Demeter and Kora — Delphic deities, Apollo — Artemis — Hephaistos — Ares — Aphrodite — Hermes — Hestia — Dionysos — Sileni, Nymphs and Satyrs — Pan — Bacchanals on Lucanian vases — Marsyas — Eros — Charites — Muses — Hygieia — Erichthonios — Cabeiri — Atlas — Prometheus — Hades — Moirai — Erinnyes — Hypnos — Thanatos — The Keres — Hekate — Gorgons — Helios — Heos — Nereus — Triton — Glaukos Pontios — Skylla — Naiads — Personifications.

IT was not only fictile vases that were decorated with subjects; ancient art adorned every household implement and utensil with symbolical representations. There are many descriptions in ancient authors of these decorations on vases of wood and metal, most of which apply to subjects in relief; but the motive was the same both in painted and moulded vases. The cup of Nestor was ornamented with doves¹ or with figures of Pleiads;² the box-wood cup, *kissybion*, described by Theocritus, represented a female standing between two youths, a fisherman casting his net, a boy guarding vines and knitting a grasshopper-trap, while two foxes plunder the grapes and devour the contents of his wallet,—the whole surrounded with an acanthus border and an ivy wreath.³ The cup of Nestor at Capua was inscribed with Homeric verses. In the *Anakreontica* a *kypellon*, or beaker, is described which had a vine and its branches outside, and on the inside Dionysos, Eros, and Bathyllos.⁴ Another described by the same author was ornamented with figures of Dionysos, Aphrodite, Eros and the Graces.⁵ The cup, or *skyphos*, of Herakles was said to be adorned with the taking of Troy, and certain illegible letters.⁶ Some cups, or *skyphoi*, from Agrigentum, deposited in the temple of Bacchus at Rhodes, were ornamented with Centaurs and Bacchants, or with the battles of the Centaurs

¹ Homer, 'Iliad,' xi. 635.

² Athenæus, xi. 492, C.

³ Theocritus, Idyll., i. 26.

⁴ Od., xvii.

⁵ Ibid., xviii.

⁶ Athenæus, p. 493, C.

and Lapithæ. The cup of King Pterelas had the car of the Sun sculptured on it.¹ That of Adrastus, the celebrated Argive king, had on one side Perseus killing Medusa, on the other Ganymedes borne off by the eagle of Jupiter.² Pliny³ mentions cups on which were Centaurs and Bacchæ, Sileni and Cupids, hunts and battles, and Diomedes and Ulysses carrying off the Palladium. That of Rufus had Helle, the sister of Phrixus, flying on the ram.⁴ On another was Orpheus enchanting the woods.⁵ The Epicureans are said to have drunk out of cups ornamented with the portrait of their master.⁶ At a later period are mentioned a patera of amber decorated with the portrait of the Emperor Alexander inside, and having on the outside his history in small figures;⁷ and a glass cup with bunches of grapes in relief, which became purple when the wine was poured in.⁸ Gallienus, in a letter which he addressed to Claudius Gothicus, sent him a charger ornamented with ivy-berries in relief, a dish adorned with vine-leaves, and a silver patera with ivy.⁹ Nonnus speaks of cups of gold and silver adorned with ivy, and given as rewards to vaulters. The writer of an epigram in the Anthology, mentioning a *kyathos* on which an Eros was represented, exclaims, "Let wine alone suffice to inflame the heart, do not add fire to fire."¹⁰ Thus from the oldest to the most recent period subjects adorned the drinking-vessels of the ancients.

No portion of the history of the fictile art is more difficult to arrange than that of the subjects which the painters selected for the decoration of vases. They embrace a great part of ancient mythology, though not, perhaps, that portion which is most familiar to the classical student. Many subjects were taken from sources which had become obsolete in the flourishing period of Greek literature, or from myths and poems which, though inferior to the great works of antiquity in intellectual style and vigour, yet offered to the painter incidents for his pencil. These must be sought for in the scattered fragments of Greek literature preserved in the scholiasts, in the writers on mythology, in works of an encyclopediacal kind, or, finally,

¹ Plaut., *Amphitryo*, Act I. sc. 1, v. 266.

² Statius, *Thebais*, i. 542, vi. 534.

³ Lib. xxxiii. c. 12, s. 55.

⁴ Martial, viii. 51; Juv., i. 76.

⁵ Virgil, *Ecl.*, iii. 46.

⁶ Cicero, *de Fin.*, v. 1.

⁷ Trebell. Pollio, *Vita Quicti*.

⁸ Achilles, *Tatius*, lib. ii.

⁹ Trebell. Pollio, *Vita Claud.*, c. 17.

¹⁰ Anthol., iii. 10, Jacobs.

in the compilations of the later Byzantine school. The attention paid of late to collect, assort, and criticize these remains, has much diminished the labour of the interpretation of art, the most difficult branch of archæology. It is, however, only since the discovery of a considerable number of inscribed vases that these investigations have attained any approach to accuracy; for the labours of the early European writers on the subject are hypothetical and unsound, except in the interpretation of the most obvious subjects. Up to the present hour, indeed, the identifications not only of particular figures, but even of considerable compositions, remains hypothetical. In cases in which we are guided by names, personages the least expected appear in prominent positions; and compositions often represent myths, of which not even the outlines have reached the present day. Modern explanations are based upon a few great traditional schools of art, and take no account of the universal diffusion of the fine arts throughout Greece and her colonies, and of the dislike which the Greeks had of those exact copies which mechanism has introduced into modern art. It was from this feeling that the same idea was never treated in the same manner in all its details, and a varied richness, like that of nature itself, was spread over and adorned a very limited choice of subjects. When vases were first discovered in Southern Italy, the subjects were supposed to be scenes of the Eleusinian and Dionysiac mysteries; and this school of interpretation has still some followers. But the most microscopical criticism cannot separate in these designs the mystic from the hieratic or the actual. Other critics supposed the subjects to be Pelasgic or Etruscan.¹ At a later period attempts have been made to connect the subjects with the names of the vase makers and painters, or of other persons mentioned on them by the potters; to show that they alluded to the use of the vase:—as, for instance, that Dionysos appeared upon the *amphoreis* for holding wine at entertainments; scenes of water-drawing upon *hydriai*; the Herakleid upon *lekythoi*, the vases of the palæstra; and the Oresteid on those destined for sepulchres. Even this hypothesis cannot be entirely followed out.

According to Passeri, the subjects of the paintings referred to marriages, nuptial fêtes, and the secret scenes of myste-

¹ Cf. Muséum Étrusque de Lucien Bonaparte, Prince de Canino, 4to, Viterbe, 1829; Thiersch, Ueber die Hel-
lenischen bemalten Vasen, 4to, Munich, 1814, s. 3.

ries.¹ Italinsky, on the contrary, referred them to the history of the Greek republic.² D'Hancarville passes over the subjects in silence;³ and it was not till the labours of Winckelmann⁴ had commenced, and were continued by Lanzi,⁵ Visconti,⁶ and Millingen,⁷ that a correct idea of the nature of the subjects began to be entertained. But the opinion of their mystic value still continued to haunt the learned.⁸

According to Millingen, on the vases of the oldest period Dionysiac scenes are most frequently represented; those of the period of the fine arts in Greece have the ancient traditions and mythology in all their purity; those of a later era have subjects taken from the Tragedians; and those of the last period exhibit new ceremonies and superstitions, mixed up with the ancient and simple religion of the Greeks.⁹

Millingen¹⁰ divided the subjects of vases into seven classes:—

- I. Those relating to the gods—the Gigantomachia, the amours of the gods, and the sacrifices made to them.
- II. Those relating to the Heroic age—the arrival of Cadmus in Greece, the Heracleid, the Theseid, the two wars of Thebes, the Amazonomachia, the Argonautica, the war of Troy, and the Nostoi or return of the Greeks, the heroic cycle.
- III. Subjects relating to Dionysos or Bacchus—the Satyrs and Sileni, the orgies and fêtes of the gods.
- IV. Subjects of civil life—marriages, amours, repasts, sacrifices, chases, military dances, scenes of hospitality, and of the theatre.
- V. Subjects relating to the funeral ceremonies, particularly offerings at the sepulchres.
- VI. Subjects relating to the gymnasium—youths occupied in different exercises.
- VII. Subjects relating to the Mysteries.¹¹

To these may be added:—

- VIII. Subjects of animals.
- IX. Ornaments.
- X. Masks and inanimate objects.

Panofka divided the subjects thus:—

- I. Those showing either the use of the vase, or the occasion on which it was given.

¹ *Picturæ Etruscæ*, fo. Rom. 1767, 8vo, Nap., 1801.

Pref., p. xvi.

² Laborde, *Vases de Lamberg*, Introd. p. iii.

³ *Antiq. Etr. Grec. Rom.*, 4 vols. fo.

⁴ *Mon. Antiq.*, In., t. i.

⁵ *Dei Vasi dipinti Dissertazioni Tre*,

⁶ *Mus. Pio Clem.*, iv. p. 311.

⁷ *Vases Grecs*, 2 vols.

⁸ Laborde, Introd. pp. vi–viii.

⁹ Millingen, *Vases Grecs*, p. vii.

¹⁰ *Ibid.*, Introd. p. v.

¹¹ *Ibid.*, p. vii.

- II. Those alluding to a previous use or occasion.
- III. Vases with both these subjects, one on each side.
- IV. Vases with allegorical subjects on each side.

Thus a vase with two wrestlers on one side, and Eryx on the other, shows it at once to be a prize vase of the first class. On a nuptial vase of the second class will be Menelaos and Helen, or Hermes and Herse. Prize vases, he considers, were enriched with the actions of Perseus, Herakles, and Theseus, while nuptial vases had a greater range of subjects, and sepulchral vases one more limited.

In the present and following Chapters will be given a *précis* of the subject, following the order adopted by Müller and Gerhard. As this order is not that of the vases in their succession as to art, it will be necessary to allude cursorily to their precedence as to age. The great mass of the subjects are Greek, the only exceptions being a few Etruscan ones occurring on the local pottery of Etruria, and a peculiar class, apparently local, on the vases of the later style found in the ancient Lucania and Apulia. It was only upon vases of the largest size, destined for prominent and important positions, that the artist could exercise his skill by producing an entire subject; of which the great vase of Florence, containing the Achilleid, or the adventures of Achilles, is the most striking example. The greater number of vases have only portions selected from these larger compositions. Thus, the often repeated subjects of the return of Hephaistos to Olympus, and the marriage of Peleus and Thetis, belonged to the Patrokliia, and the discovery of Ariadne at Naxos to the Argonautica. Most of the subjects are parts of some whole, which, however, it is often difficult, if not impossible, to reconstruct.

The vase found near Chiusi, now in the Museum at Florence, to which the name of the François Vase has been given, from its discoverer, illustrates these remarks. This vase measures 27 inches in height, and about as much in diameter. On it is a whole composition—the work of the artist Ergotimos—which recalls to mind the decorations of some ancient *lesche*; whilst its shape, that of a krater with columnar handles, was moulded by the potter Klitias.¹ The subjects, eleven in number, are

¹ Braun, *Le dipinture di Clizia sopra vaso Chiusino d'Ergotimo, scoperto e pubblicato da Alessandro François*, Mon., 4to., Roma, 1849; iv., liv–lviii;

Ann. xx. 1849, p. 299; Arch. Zeit., 1846, ss. 321, 322; 1845, s. 123; 1850, 258; Dennis, ii. p. 115.

arrayed round it in six horizontal bands. Eight are heroic, and the whole composition is illustrated with 115 inscriptions explaining the names of the persons, and even of the objects. The first subject is the hunt of the boar of Kalydon, in which Peleus plays a conspicuous part; the second, that of the return of Theseus to Crete, his marriage and dance with Ariadne; the third, the Battle of the Centaurs and the Lapiths; the fourth, the Marriage of Peleus and Thetis; the fifth, Achilles killing Troilos, and the flight of Polyxene; the sixth, the return of Hephaistos to Heaven, and the capture of Hera upon the golden throne; the seventh is a frieze of animals; the eighth, the battles of the Pigmies and Cranes; the ninth, Demons; the tenth, Ajax bearing off the dead body of Achilles; the eleventh, the funeral games in honour of Patroklos. Dionysos holding the famous golden amphora which he gave to Thetis, and in which the ashes of Achilles were placed, is also seen. The analogy of this vase with the chest of Kypselus, the throne of Bathykles, and similar ancient works of art, is evident.

It is impossible to indicate all the subjects of the thousands of vases that are known, or to present them in all the points of view in which they are capable of being regarded. The different interpretations given of the same subject by the eminent archaeologists and scholars who have studied these remains, also embarrass the inquiry; and hence this *précis* must after all be regarded only as a sketch which the student can fill up, but which will convey to the general reader a summary of the matter.

Much ingenuity has been exerted to discover whether the subjects were original productions of the vase-painters or copies. That in general they were original is the more probable view; but copies may occasionally have been produced.¹

One of the oldest² and most popular subjects in Greece was

¹ Kramer, *die Herkunft*, s. 16.

² In order to abridge the copious references necessary in this portion of the work the following abbreviations have been adopted:—

A.—*Annali dell' Istituto Archaeologico*.

A. Z.—*Archäologische Zeitung* (Gerhard.)

B.—Brongniart, *Traité Céramique*, and *Musée de Sèvres*.

B. A. B.—*Berlins Antike Bildwerke*.

B. A. N.—*Bulletino Archeologico-Napolitano*.

B. M.—*British Museum Catalogue*.

BUL.—*Bulletini dell' Istituto Archeologico*.

C. C.—*Catalogue Canino*.

C. D.—*Catalogue Durand*.

C. F.—*Collezione Feoli*.

C. M.—*Conze, Melische Thongefässe*.

D'H.—*D'Hancarville, Vases Grecs*.

the Gigantomachia,¹ which is found represented as a whole upon many vases, while others contain individual incidents from it. Zeus, Poseidon, Herakles, Ares, Athene, Apollo, and Artemis, appear on the scene.² Pallas,³ Herakles, and Dionysos⁴ are of frequent occurrence. As this subject is connected with the Titans, and the antecedent cosmogony, it may take the precedence in the mythic series. Of the nature of giants are the Aloïds,⁵ but they are found in connection with the adventures of Apollo and Artemis.

Zeus, the father of the gods, the great thunderer, seldom appears alone, or in myths peculiarly referring to him, but is chiefly seen in scenes from the Herakleid, the Trojan War, or the tragedians. On the black vases, however, and on those of the finest style with red figures, he is often represented giving birth to Athene. The moment selected by the artists is either that which precedes the leaping of the goddess all armed from his head, or when she has just issued from it, or is presented

D. L.—*Duc de Luynes.*

D. M.—*Dubois Maisonneuve, Vases Peints.*

G. A. P.—*Gerhard, Apulische Vasenbilder.*

G. A. V.—*Gerhard, Auserlesene Vasenbilder.*

G. E. V.—*Gerhard, Etruskische Vasenbilder.*

G. T. C.—*Gerhard, Trinkschalen.*

G. V. M.—*Gerhard, Vases de Mystères.*

L. D.—*Lenormant and De Witte, Élite des Monumens Céramographiques.*

I. M. E.—*Inghirami, Monumenti Etruschi.*

M.—*Monumenti dell' Istituto Archeologico.*

M. A. I.—*Monumenti Antichi Inediti, posseduti da R. Barone, con brevi dilucidazioni di Giulio Minervini.*

M. A. U. M.—*Millingen, Ancient Unedited Monuments.*

M. Bl.—*Panofka, Musée Blacas.*

M. G.—*Museo Gregoriano (Museum Etruscum Vaticanum).*

M. I.—*Micali, Storia d'Italia.*

M. M. I.—*Micali, Monumenti Inediti.*

M. P.—*Panofka, Musée Pourtalès.*

M. B.—*Museo Borbonico.*

P.—*Passeri, Pict. Et. (Vases Étrusques).*

R. A.—*Revue Archéologique.*

R. R.—*Raoul Rochette, Monuments Inédits.*

St.—*Stackelberg, die Gräber der Hellener.*

T.—*Tischbein, Vases Grecs.*

V. D. C.—*Millingen, Vases de Coghill.*

V. F.—*Inghirami, Vasi Fittili.*

V. G.—*Millingen, Vases Grecs.*

V. L.—*Laborde, Vases de Lamberg.*

¹ Bull., 1838, p. 55; C. D., 1, 2; B. A. N., ii. tav. vi.; A. Z., 1844, s. 262; A. Z., 1852, s. 232; Bull., 1843, pp. 97, 98; A. Z., 1843, 202; G. A. V., lxi. lxii.; Bull., 1850, p. 125; D. L., xix. A, B; M. A. I., xxi.; L. D., i. iii. iv.; A. Z., 1844, s. 377; B. A. B., 1002, 1623; 584, 605, 659, 680; D. L., xix.; M. M. I., xxvii.

² G. A. V., xvii.; M. G., ii. vii. l. c.; G. A. V., v.; T., i. 31; G. A. V., lxi. lxii.; M. G., ii. 7, 1 B, xlv., 1 A; G. T. C., ii. iii. xi. xii.; M. M. I., xxxvii.; Mon., vi. vii. t. lxxviii.

³ M. G., ii. xli. 1 A; G. A. V., vi.

⁴ G. A. V., lxxxv.; G. A. V., lxiv.—lxv.; G. A. V., lxiii.; Bull., 1847, p. 102.

⁵ M. I., xvi.; D. L., vii.

on his lap to the astonished deities of Olympus.¹ Amongst the gods assembled round him even Herakles² may be seen. Among his amorous adventures depicted on the vases are the rape of Europa,³ the seduction of Io,⁴ the rape of Aigina or Thaleia,⁵ his metamorphosis into a swan, and the seduction of Antiope,⁶ probably confounded with that of Leda; the golden shower and Danae;⁷ the rape of Ganymede,⁸ the destruction of Semele,⁹ and the carrying off of Iacchos¹⁰ in his bosom,¹¹ whom he delivers to the Thyades.¹² He is also seen in many scenes difficult to interpret, but probably derived from the incidents of the Trojan war. He appears with his brothers Poseidon and Hades, each holding a thunderbolt,¹³ or attended by various deities in council;¹⁴ with Hera and Ganymede,¹⁵ or Hebe;¹⁶ with Hera and Niké;¹⁷ with Hera holding out the unknown child Diosphos;¹⁸ and with Apollo and Aphrodite,¹⁹ or Artemis.²⁰ He is probably to be discovered in certain representations of triclina,²¹ and in some processions supposed to represent either the return of Hera to heaven,²² or the apotheosis of Herakles. But²³ his most conspicuous adventures are in the Gigantomachia.²⁴ Scenes where he is represented listening to the rivals Thetis and Heos must be referred to the Troica.²⁵

¹ G. A. V., i.-iv.; M. G., ii. xxxix.; Creuzer, Gall. Myth, iv.; V. L., lxxxiii.

² G. A. V., ii. iv. v. 2; C. F., 65; M. G., ii. xlviii. 2, 6; D. M., iii. xxv.; V. F., lxxvi.; P., cliv.; C. D., 20, 21; C. C., 6; B. A. B., 586; M. I., lxxx. lxxxi.

³ C. F., 2; M. G., ii. xl. 1 A, xli. 2 A; D. M., ii.; G. A. V., xc.; V. G., xxv.; Bull., 1844, i. s. v.; G. A. V., xc.; P., i. ii. iv. v.; D'H., ii. 45; C. D., 4; L. D., xxvii. xxviii.; B. A. B., 801, 1023; A. Z., 1852, 248.

⁴ A. Z., 1848, s. 218; L. D., i. xxv. xxvi.; V. D. C., xlv.; Panofka, Argos Panoptes, Taf. iv.; A. Z., 1852, 235.

⁵ Melchiori, Att. d. Accad. Rom. di Arch., 4to., Rom., 1838; M. G., ii. xix. xx.; G. A., vi.; L. D., i., xvi. xviii.; M. M. I., xl.; T., i. 26.

⁶ B. A. N., p. 25; M. B., vi. xxi.; St., xvii.; see Penelope, T., v. (1) 62; R. A., 1868, p. 348.

⁷ Welcker, Danae, 8vo., Bonn, 1852.

⁸ V. L., ii. s. vi.; G. T. C., xi. xii.;

P., clvi.; L. D., xviii. ii. lii.; B. A. N., v. 16; A. Z., 1853, 400.

⁹ C. D., iii.

¹⁰ B. A. B., 902; A. Z., 1848, s. 218.

¹¹ A. Z., 1851, 310, xxvii.

¹² D. L., xxviii.

¹³ A. Z., 1851, 310, xxvii.; M. v. xxxv.; L. D., xxiv.; M. Bl., xix.

¹⁴ A. Z., 1852, 232, 233, 229; M. I., lxxxv.

¹⁵ V. F., ccxlxciii.; D. L. I., cxxvii.

¹⁶ M. P., 1; L. D., i. xx. xxi.; M. B., v. xxi.; A. Z., 1846, 340.

¹⁷ M. B., vi. xxii.; St., xvii.; B. A. B., 898; L. D., xiv. xv.

¹⁸ M. A. I., 1.

¹⁹ M. M. I., i. xxxvii.

²⁰ M. G., ii. xxix. 1 b, ii. 1; V. F., cix., ccc.; L. D., xxii.

²¹ V. F., clxxvii.

²² A. Z., 1852, 233, 250; M. Bl., xix.

²³ M. M. I., xxxvii.

²⁴ G. A. V., cccxxvii.; V. F., xlvi.; D. L., xix.; L. D., i., i.-iii.

²⁵ B. A. N., i. p. 16.

The goddess Hera rarely appears, and when she does is generally intermingled with other deities in a subordinate position. In some rare representations she is seen in her flight from Zeus, who is turned into a cuckoo,¹ or in the company of Niké,² or of another female.³ Some of the older vases, perhaps, show her marriage with Zeus,⁴ or caressed before Ganymede. She is present at the punishment of Ixion,⁵ and the attack of the Aloïds, and is seen consulting Prometheus.⁶ In one instance she may be regarded as the foundress of the Olympian games;⁷ in another, she suckles the infant Herakles. Sometimes her portrait alone is seen.⁸

Far more important is the part played by the goddess Athene, the great female deity of the Ionic race, whose wonderful birth from the head of Zeus connects her with this part of the mythology.⁹ In the Gigantomachia she always appears; but many vases have episodes selected from that extensive composition, in which Pallas Athene, generally on foot, but sometimes in her quadriga,¹⁰ is seen transfixing with her lance the giant Enkelados,¹¹ while in one instance she tears off the arm of the giant Akrotos.¹² But, what is more remarkable, she is seen twice repeated in certain Gigantomachiaë.¹³ She appears in company with the Delphic deities, or with Hermes, Hephaistos, and Poseidon,¹⁴ with whom her contention for Attica, or Troizene, once forms the subject of a vase.¹⁵ Her presence at the birth of Erichthonios connects her with the Attic legend of Hephaistos or Vulcan.¹⁶ The Attic tradition of her supposed protection of Erechtheus¹⁷ is more rarely found. As the vanquisher of the Giants, or else in accordance with an incident selected from the Herakleïd, she mounts her quadriga,¹⁸ or is seen in

¹ L. D., xxix. A.

² L. D., i. xxx.-iii.-xxxvi.; A., xxix.; T. iv. (ii.) 16, 17.

³ L. D., i. xxxi.-xxxiv.

⁴ A. Z., 1848, 217; B. A. N., i. 5.

⁵ M. P., vii.

⁶ M. B., i., x., xxxv.; L. D., i. xxxii.; M. Bl., iv. xx.; Gerh., Winckelmanns-Feste, A. Z., 1846, 287.

⁷ L. D., i. xii. ⁸ L. D., i., xxix.

⁹ Forchhammer, Die Geburt der Athene, 4to., Kiel, 1841; L. D., i. liv.-lxv. lxv. A. lxvi. lxxiv. lxxv. D.

¹⁰ Gerhard, R. V., p. 35; V. L. xlviii.; C. D., 27, 28, 29, 30, 31, 32; L. D., viii.-xi.; L. D., xxxix.; C. C., 8; B. A. B.,

605; A. Z., 1853, 402; St., xiii.; M. L., xci.

¹¹ G. A. V., vi.-lxxxiv.; P., clii.; C. C., 10; B. A. B., 1002; A. Z., 1856, 202.

¹² L. D., lxxxviii.

¹³ De Witte, Ac. Brux., viii. 1; Gerhard, Zwei Minerven, 4to. Berlin, 1848; L. D., xc.; A. Z., 1846, 303.

¹⁴ M. G., ii. xxxviii.; L. D., xxvi.; C. C., 66; A. Z., 1846, 234, xxxix.

¹⁵ L. D., lxxviii.; D. L., ii.

¹⁶ M., i. x.-xii.; V. F., lxxiii.

¹⁷ B. A. B., 1632.

¹⁸ V. F., ccvi.; B. A. B., 766; A. Z., 1852; St., xv.

company with Niké, her charioteer, who ministers to her a libation.¹ Her connection with Dionysos is lyrical. She is sometimes seen amidst Sileni,² or between Hermes and Dionysos himself,³ or she plays on the lyre to the wine-god,⁴ or sometimes alone, as Minerva Musica.⁵ In this connection with Dionysos she is represented as discovering the use of the pipes or double flute,⁶ for which she contends with Marsyas, or throws them to him,⁷ or else listens to their melody, as inventress of the peculiar tune taken from the hissing of the Gorgon's snake.⁸ In one instance the goddess, as the inventress of letters, is seen writing, and is supposed to be teaching their use to Palamedes.⁹ As the patroness of the arts of peace, Eirene stands before her,¹⁰ and on some vases she holds out her hand to her.¹¹ Her head alone,¹² taken from a composition, is once found. Generally the companion of heroes and the Mentor of princes, she protects Herakles,¹³ whom she is supposed to marry, whose exploits she always aids, sometimes in her chariot,¹⁴ and whom she finally introduces to Olympus. She is present also with various deities in scenes derived from tragical or other subjects, as with Eros,¹⁵ Zeus,¹⁶ Hebe,¹⁷ and females,¹⁸ and either with Ares or a favourite hero,¹⁹ perhaps Achilles or Diomedes. As Nauplia, she holds the aplustre,²⁰ and pursues Arachne²¹ or Pandrosos.²² She is also represented in many scenes taken from the exploits of Theseus, the Achilleid, and the Oresteid, and in company with a female, supposed to be Penelope and a crane.²³

The scenes where Athene is beheld mingling with the heroes of the Trojan war are too numerous to be specified; the chief of them shows her present at a game of dice or draughts played by Ajax and Achilles. Such scenes as sacrifices of a bull, or where she accepts other offerings,²⁴ rather represent her image than the goddess herself.²⁵ Her archaic Dædalian statue is seen on the Panathenaic vases, standing, as patroness of the

¹ L. D., lxxvii. lxxix. lxx. lxxii. 22, 180; C. F., 71, 72; T., 11, 14.

² B. A. B., 667. ³ C. F., 74.

⁴ G. A. V., xxxvii.; Bull., 1838, p. 9.

⁵ B. A. B., 1663; A. Z., 1852, 245.

⁶ V. L., ii. ⁷ L. D., i. lxxii.

⁸ L. D., i. lxxiv.

⁹ M. P., vi.; L. D., lxxvii.

¹⁰ T., iv. (ii.), 11.

¹¹ G. T. C., xiii.

¹² D'H., iv. 92.

¹³ De Witte, Ac. Brux., viii. 1.

¹⁴ C. F., 75; V. L., i. xcii.; St., xiii.; B. A. B., 1632.

¹⁵ B. A. B., 1664.

¹⁶ L. D., i. lxxxii. ¹⁷ L. D., i. lxxx.

¹⁸ L. D., i. lxxix.

¹⁹ A. Z., 1852, 289.

²⁰ C. D., 26; L. D., i. lxxv.

²¹ B. M. ²² L. D., i. lxxi.

²³ T. iv. (ii.) 4; Cat. of Vases, Brit. Mus., 451, 427, 511, 829.

²⁴ B. A. B., 626.

²⁵ G. E. V., iii. iv.

games, between columns surmounted by Triptolemos cocks, vases, or disks,¹ and accompanied by a crane² or deer.³ The Phidian Athene, of chryselephantine workmanship, has been once painted.⁴

The earth-shaker Poseidon, the sea-god, appears as a subordinate in many scenes, and as protagonist in others. He is present at the birth of Athene, and an active participator in the Gigantomachia, in which he hurls the island of Cos at Ephialtes or Polybotes,⁵ and transfixes him with his trident. He appears grouped with many deities,⁶ as Aphrodite, Hermes, and Dionysos;⁷ or as mounting his chariot with Aphrodite;⁸ also with Athene, Hermes, Hera,⁹ and the Erotes;¹⁰ and allied with Dionysos.¹¹ In scenes from the Herakleid he frequently assists the hero when he fishes,¹² or is represented as reconciled to the demigod,¹³ with whom he had quarrelled at Pylos. In most of the assemblies of the Olympic gods he makes his appearance; he is present at the marriage-feast of Peleus and Thetis, crosses the sea in his chariot of two winged horses,¹⁴ or else on the Cretan bull.¹⁵ He pursues Amyone,¹⁶ Aithra,¹⁷ Amphitrite,¹⁸ or Herse.¹⁹ When he stands before a youth,²⁰ in presence of Eros, holding a fish, the scene perhaps refers to Pelops;²¹ and the same remark may apply when the youth holds a crown.²² He comes to the rescue of the Gorgons at the death of Medusa;²³ aids Hera at Pylos; receives Theseus;²⁴ and assists heroes in many scenes taken from the Troica.²⁵ Sometimes he is seen alone,²⁶ and on vases having tragic subjects looks on as an Olympic spectator.

The Eleusinian deities Demeter and Kora are generally

¹ M. G., ii. xlii. 1-3, xliii., 2 a, b; V. F., ccii. cciii.

² G. E. V., i. ³ C. C., ix.

⁴ Cat. Vas., Brit. Mus., 998 a.

⁵ M. G., ii. lvi. 1 A; V. L., i. xli.-xliii.; C. C., 65, 128; D. L., xx.; L. D., i. iii. iv. v. vi., xi. xii.; M. A. U. M., vii.-ix.; C. F., 5, 6.

⁶ C. C., 66, 71; D. L., xxiii.

⁷ L. D., iii. xvi. ⁸ L. D., iii. xv.

⁹ L. D., iii. xiii. xxxvi. A.

¹⁰ L. D., iii. xi.

¹¹ Abh. K. Ak. Wiss. Berl., 1845; L. D., iii. iv.

¹² L. D., iii. xiv. ¹³ L. D., ii. vi. B.

¹⁴ C. F., 9; G. A. V., xlvi.; C. C., 63.

¹⁵ G. A. V., xlviii.

¹⁶ T., v. (i.) 42; G. A. V., vi.; M., iv. xiv.; M. G., ii. xi. 2 A; B. A. N., iii. 51, i. 13, 56, iii. 51, tav. iii.; D. M., ii. xx.; V. L., xxv.; V. F., xli.; G. E. V., xxx.; C. C., 64; L. D., iii. xviii.-xxx.

¹⁷ G. A. V., xi. xii. lxv.; L. D., iii. v.

¹⁸ G. A. V., xi.; C. F., 10. 11.

¹⁹ Bull., 1839, p. 9.

²⁰ L. D., iii., iii.

²¹ L. D., iii., vi.-viii.

²² L. D., iii. ix.

²³ D. M., ii. xx.

²⁴ Nouv. An., 1836, 139; M., i. lii. liii.; D. L., xxi. xxiii.

²⁵ G. A. V., cxxxviii.

²⁶ D'H., iii. 51.

found together, either in scenes representing the rape of Persephone or Kora, her return to earth,¹ accompanied by Hermes, Dionysos, and Apollo, or else in the often-repeated story of Triptolemos, whom the goddesses seethe in the cauldron,² or present with corn, the plough,³ and a winged car, in the presence of Hermes and Keleus,⁴ or Ploutos, and the Eumolpids.⁵ Sometimes they appear unrolling the laws of the Thesmophoriai before Zeus and Hekate.⁶ Demeter Triopeia⁷ and the same goddess in company with Erysichthon appears,⁸ and also in the supposed initiation of Herakles and the Dioscuri.⁹

The number of vases decorated with subjects representing the different occupations and adventures of the Delphic deities is very considerable; there are certainly as many as those with Athene, and they are probably only inferior in number to those with Dionysos and Herakles. The twins are seen nursed by their mother at Delos,¹⁰ and generally accompanied by Hermes and Dionysos;¹¹ and the youthful Apollo shoots the serpent Typhon while in his mother's arms.¹² Both contend in the great Gigantomachia,¹³ destroy the Aloïds, and rescue Leto from the impious attacks of Tityos.¹⁴ Apollo is grouped with several other deities, but most frequently with Leto and Artemis.¹⁵ He appears at the omphalos of Delphi,¹⁶ or with his sister Artemis;¹⁷

¹ M. G., ii. xiv. 3, 3 a; A. Z., 1849, s. 165; A. Z., 1852, s. 246; C. F., 63; St., xii.; G. A. V., xl. lxxiii.; B. A. B., 716; B. A. B., 990, 591, 611, 653.

² L. D., iii. xlv.; G. A. V., lix.

³ M. G., ii. iv. 2 a, ii., xl. 2 a; G. A. V., lxxv.; M. i. iv.; V. F., clxii.; T., iv. xxxv. xxxviii.; V. L., xxxi. xl. lxiii.; L. V., i. 1, vii.; Visconti, Vasi Novi in Magn. Grec. B. A. N., i. p. 5, tav. i. p. 35; tav. ii. p. 15; E. Bt., p. 16.

⁴ G. A. V., xli. xlii. xliii.; M. G., ii. lxxvi. 2 b; G. A. V., xlv.; C. D., 66, 67; B. A. N., iii. 51.

⁵ G. A. V., xlv.; D. M., ii. xxxi.; B. A. N., i. 6, t. ii.; G. T. C., A. B., D'H., iii. 128; A. Z., 1852, s. 246; C. M., 15.

⁶ T., iv. viii. xix.; M. P., xvi.; C. C., 18, 19, 20. Cf. also L. D., iii. xlv. xlix. A.; A., 1829, s. 261; T., iv. (ii.) 8, 9 a; L. D. iii. xlvii. l. li. lii. liii. liv. lv. lvi. lvii. lviii. A., lviii. lix. lxi. lxii. lxiii. lxiv. lxv. lxvi. lxvii. lxviii.; A. Z., 1849, 187*; C. M., 15; T., v. (i.) 38 b; A. Z.,

1846, s. 350; B. A. B., 896; M. A. U. M., xxiv.; A. Z., 1852, s. 248; T., i. viii. ix.

⁷ B. A. N., 1857, t. v.

⁸ M., 1856, Pl. vii.

⁹ Cat. Vas. Brit. Mus., 1331.

¹⁰ T., iii. 4; D'H., i. 109; C.D., 5-7, 10-13; C. C., 65; B. A. B., 837, 900; M. I., lxxxv.; C. F., 12-14.

¹¹ T., iii. iv.; M. G. ii. xxxix. 1, 2; G. A. V., lv.; V. F., lix.; C. C., 1, 2; L. D., 11, i. ii.; A. Z., 1848, 219.

¹² L. D., ii. i. A. ¹³ A. Z., 1847, 18*.

¹⁴ G. A. V., xxii.; A. 1830, tav. II; M., ii., xviii.; V. F., xlv. xlvi.; D. L., vi.; G. T. C. C.; C. D., 18; L. D., ii. lv. lvii. lix.; Mon., 1856, Pl. x.; De Witte, Études, p. 31.

¹⁵ L. D., ii. xxxiii.; M. A. U. M., xxxv.; M. I., lxxxiv.; G. A. V., vi. xxviii.; L. D., ii. xxiii. b, xxiv. xxvi. xxvii.; T., i. 24.

¹⁶ L. D., ii. iii. vi. A.

¹⁷ G. A. V., xxiii.; M., i. lvii.; V. F., ccxiv.; L. D., ii. x.-xiii. xl. li.

he mounts his quadriga, attended by Leto and Artemis, probably on his return to heaven after his banishment.¹ At other times he is surrounded by females, who represent the Pierian quire,² the Horai, or the Charites, and his sister and mother; or he is placed between Artemis, and Niké³ and Ares. In the company of Zeus, of Hera, Hermes,⁴ and Aphrodite,⁵ of Maia, Poseidon, and Amymone,⁶ or with Ares and Hermes,⁷ Iris, Hera, Eirene,⁸ and Athene,⁹ he only appears as subordinate in certain grand compositions. His banishment from heaven, and his tending the herds of Admetos, must be recognised on many vases in which he is represented tending cattle,¹⁰ either in company with Hermes, Dionysos, and Athene, or alone with a bull.¹¹ He is also seen detecting the theft of Hermes, receiving the lyre from that god,¹² and in company with him and a satyr.¹³ Subsequent to his employment as Nomios is his return to heaven,¹⁴ while his crossing the sea, seated on his tripod as Enolmios, to reach his oracle at Delphi,¹⁵ is followed by his contest with Herakles for the tripod.¹⁶ In many scenes, Apollo is accompanied by a deer, probably the hind Arge,¹⁷ or by a swan,¹⁸ perhaps in allusion to his character as Nomios. His contest with Marsyas¹⁹ for musical supremacy was a favourite subject of later works of art, to which, perhaps, may be referred his interviews with Hermes.²⁰ He cures the blind

¹ G. A. V., xxi. lxxv.; L. D., ii. xi. l. 1. A; C. D., 14.

² G. A. V., xxxiii. xxxiv. lxxiii. excviii.; L. D., ii. xxix.; M. P., xxxiv.; L. D., ii. lxxvii.-lxxxviii.; St., xxxii.; M. I., xci. 12; B., 1849, 21; M. B., iv.; G. T. C., xvii. xviii. xxviii.; P. C., 11; C. C., 4, 5; L. D., ii. lxxxiii.

³ V. G., xxix.; L. D., ii. xxxv.; St. xx.

⁴ L. D., ii. xxxvi. b; G. A. V., xxi. lxxv.; L. D., ii. xxxvi. A, xli. 1. A; C. D., 14.

⁵ L. D., iii. xli.

⁶ G. A. V., xiii. xxxv.; L. D., ii. xxx. xxxi. c. xxxvi.; T., iv. (ii.) 3.

⁷ D. M., i. xlvi.; L. D., ii. lxxvi. A, lxxxviii. A.

⁸ L. D., ii. xlvii.; B. C. D., V. F., cclxxxii. celxxxii.

⁹ A. Z., 1848, 219; L. D., ii. xxxvii. A; T., iv. (ii.) 13.

¹⁰ D. M., i. 109; L. D., ii. liv. lxxxiv.

xxxviii. xxviii. A; M. B., xxiv.

¹¹ G. A. V., xiv. xvi. xxvi.; L. D., ii. liii. lxxxvii.; M. G., ii. xxxiii. 2 a; V. L., ii. xix. xx.; V. F., cexviii.; C. C. 17; B. A. B., 1642.

¹² V. C., xxxvii.; C. C., 17; A. 1835, A.

¹³ L. D., ii. xlv.

¹⁴ C. D., 17; C. F., 17-23; T. v., (i.) 45, 46.

¹⁵ M., i. xlvi.; R. R., lxxiii.; L. D., ii. xlvi.; St. xix. xx.; Gerhard, *Lichtgottheiten*, i. 3; M. I., xcix.; T., i. 28.

¹⁶ M., i. ix.; Cat. Vas. Brit. Mus. 453.

¹⁷ G. A. V., xxvi. xxvii.; M. P., xxix.; L. D., ii. iii. xxxi. xxxvi.; D. L., xxvi.; T., iii. v.

¹⁸ L. D., ii. xxxix.

¹⁹ V. C., iv. v.; M., ii. xxxviii.; V. F., cexvi. cccxxv.-xxviii. cccxxxii.-cccxxxvi.; L. D., ii. lxi.-lxviii. lxxi.; P. clv.; Cat. Vas. Brit. Mus., 1277.

²⁰ L. D., ii. xxvi.; G. A. V., xxix. xxx.; L. D., ii. xxv.; B. A. N., v. 87, ii. 5.

Chiron.¹ Instances of his pursuing the various females of whom he was enamoured, as Daphne,² or Boline, are sometimes, though rarely, found; as likewise his flight to Cyrene on a swan.³ As Hyperboreos, he is mounted on a gryphon;⁴ as Smintheus, he is seen as a mouse.⁵ He pursues Hyakinthos⁶ and Idas,⁷ and often appears in the Oresteia, as well as in scenes supposed to represent Kallisto and Linos,⁸ Kassandra,⁹ and other females.¹⁰ He is generally depicted, however, as a lyrist,¹¹ sometimes in his chariot,¹² or surrounded by the Muses.¹³ His statue is sometimes seen, like that of Athene, placed between the columns of the palæstra.¹⁴

Artemis, the sister of Apollo, chiefly appears in his company, and in scenes in which he engages, as in the Gigantomachia or the battle with the Aloïds,¹⁵ whom she transfixes with her arrows, or with the Niobids.¹⁶ Sometimes she is joined with Hekate,¹⁷ or holds torches with Apollo and Iris,¹⁸ or receives a libation from certain females,¹⁹ or is in the company of Kora;²⁰ but she is often alone,²¹ sometimes driving a chariot drawn by two deer,²² or by panthers,²³ or riding on a stag.²⁴ As Elaphebolos, or the stag-destroyer, she is represented killing that animal,²⁵ or punishing the imprudent Aktaion.²⁶ She is also seen with Kallisto, or other females of her choir,²⁷ or attended by her nymphs,²⁸ or with Endymion, or the hind Arge.²⁹ In the Herakleid, she protects the stag of Mount Kerynitis, and aids Apollo to protect his tripod; while in subjects derived from the stage, or Tragic Muse, she is a subordinate spectatress of the

¹ Lenormant, *Quæstio*, 4to., Paris, 1838; *Cat. Vas. Brit. Mus.*, 1297.

² *M.*, iii. xii.; *C. D.*, 8; *L. D.*, xx.-xxiii.

³ *L. D.*, ii. xxxix. xlii.; *T.*, ii. 12.

⁴ *L. D.*, ii. v. xlii.

⁵ *L. D.*, ii. civ.; *T.*, ii. 17.

⁶ *M. G.*, ii. lii. 2; *L. D.*, ii. xvii.

⁷ *A.*, 1832, 393. ⁸ *L. D.*, ii. xiv.

⁹ *L. D.*, ii. xxi. ¹⁰ *L. D.*, ii. xxiii.

¹¹ *A. Z.*, 1852, 247; *B. A. B.*, 983;

L. D., ii. xv. xii. xvi.; *M. I.*, xci. xcii.;

C. D., 5-7; *M. Bl.*, iv.; *T. i.* xxvii.;

M. G., i. xvi. l. 1 a.

¹² *L. D.*, ii. l. lix.; *V. L.*, ii. xxxi. *St.*, xlii.

¹³ *M. G.*, ii. xv. ¹⁴ *P.* clxxxi.

¹⁵ *M.*, ii. xviii.; *D. L.*, vii.; *L.*, lviii.-

lx. I. s. vi./*T. M.*, 5; *Vas. Cat. Brit. Mus.*, c. 10.

¹⁶ *C. D.*, 19.

¹⁷ *D. L.*, xxvi.; *L. D.*, ii. xviii.

¹⁸ *D. L.*, xxv.; *L. D.*, ii. xlviii.

¹⁹ *V. F.*, lxiv. ²⁰ *B. A. B.*, 1634.

²¹ *V. F.*, clxx.; *D. L.*, xxiv.; *A. Z.*, 1846, 345.

²² *L. D.*, ii. ix.

²³ *V. L.*, ii. xxvi. xxvii.; *C. D.*, 15; *L. D.*, ii. xlii.

²⁴ *L. D.*, ii. xcii.

²⁵ *L. D.*, ii. xcix.-ciii. iii. ciii. A, ciii. B; *M. I.*, c; *A.*, 1831, tav. d.;

M. A. I., xix. ²⁶ *L. D.*, ii. xci.

²⁷ *L. D.*, ii. lxxxviii.; *B.*, lxxxix. c.

²⁸ *L. D.*, ii. xcvi.-xcvii.; *T. iii.* 33.

²⁹ *L. D.*, ii. vii.

incidents represented. Her statue as the Tauric Artemis is seen in the *Oresteid*.

Hephaistos is less important in art, and is scarcely to be found except in great compositions, and never as the protagonist, or principal character, of the scene. He strikes with his *pelekys* the forehead of Zeus, and brings to light the concealed Athene. In the *Gigantomachia* he burns with his hot irons the giant Gration.¹ Returning from beyond the bounds of Ocean, he is received by Thetis,² and ascends to heaven at the instigation of Dionysos, after having entrapped his mother on the golden throne; and, in the ancient Comedy, splinters a lance with Ares over her while she is thus detained.³ He is sometimes represented returning to Olympus riding on a mule or seated in a winged car, like that of Triptolemos, having with him his hammer and *pelekys*, and the golden cup, or vine, which he made for Zeus.⁴ At the Lemnian forges he labours at the armour either of the gods or of Achilles.⁵ Sometimes, though rarely, he is seen with Aphrodite.⁶ This god is particularly Attic, and is connected by certain myths with Athene, the representations of whom on objects of the ceramic art have already been detailed.

Ares, another of the Olympian deities, in the few instances in which he appears on vases, is generally in a subordinate position; such as a spectator of the birth of Athene, taking part in the *Gigantomachia*, aiding his son Kyknos against Herakles, engaged in his contest with Athene,⁷ deploring the loss of his beloved Aphrodite, or detected in her arms by Poseidon and the other gods of Olympus.⁸ His type is scarcely to be distinguished from that of mortal heroes. His chariot is driven by Deinos and Phobos;⁹ but on later vases Niké acts as his charioteer.¹⁰ He appears at the marriage-feast of Thetis,¹¹ and fights with Hephaistos¹² to rescue his mother Hera.

Aphrodite,¹³ the mistress of Ares before she was the wife of

¹ D. L., xix.; G. C., xi. A, B.

² See François Vase, *supra*.

³ V. D. C., vii.; T., iii. 9, iv. 38; G. A. V., lviii.; D. L., xxxiii.; L. D., i. xli.-xlix.; C. C., 49, 50, 51; M. B., iii. lii.; C. M., 3; A. Z., 1852, 240, 246.

⁴ P., cliii.; G. A. V., lvii.; L. D., i. xxxviii.

⁵ D'H., i. 112; Christie, *Etr. Vases*,

pl. ix. 49; L. D., i. li.; G. C., xii. xiii.

⁶ L. D., i. xxxix.

⁷ L. D., i. vii.; A. Z., 1843, 351.

⁸ B. A. B., 1632.

⁹ V. C., ix.

¹⁰ V. C., xxi.; I. s. v.; T., xxxviii.

¹¹ Vas. Cat. Brit. Mus., 811.

¹² *Ibid.*, 1433.

¹³ A. Z., 1848, 201; L. D., 11.

Hephaistos, is never a protagonist on the vases. Once she is seen in the society of Ares;¹ often with a youth supposed to be Adonis.² She is the constant companion of the Olympic gods, and enters into many scenes derived from the Troica; the attiring of Helen, the rescue of Aineas, the marriage of Theseus, the judgment of Paris, the birth of Erichthonios, the suckling of Herakles, the rape of the Leukippidai and Cassandra, and her preservation from the wrath of Menelaos.³ On later vases, she is often seen at the bath⁴ or the toilet.⁵ A charming composition represents her embracing Eros;⁶ in others, she is seen caressing a dove or swan.⁷ She wears a tutulus,⁸ crosses the sea, borne by two Erotes,⁹ and accompanied by dolphins; or is mounted on a swan;¹⁰ or in a chariot, drawn by the Erotes,¹¹ is seen caressing a hare.¹²

Hermes, the messenger of the gods, is a common subject on vases of all epochs, but chiefly as a subordinate agent, as in scenes of the Gigantomachia,¹³ the Herakleid, the Perseid, and in those derived from the Troica,¹⁴ and from the Tragic drama. Among the many incidents of his career, he is exhibited as stealing the oxen of Admetus, and taking refuge in his cradle, where he is discovered by Apollo, to the amazement of his mother Maia;¹⁵ as inventing the lyre, which he exchanges with Apollo,¹⁶ and as passing over the sea with it;¹⁷ as carrying a ram, probably that of Tantalos;¹⁸ as sacrificing a white goat,¹⁹ perhaps in connection with the story of Penelope.²⁰ He is also seen tending flocks,²¹ once with his mother Maia;²² conveying

¹ T., iii. 40.

² V. M., xi.; D'H., iii. 74; A. Z., 1848, 229; T., iv. 39; M., iv. xv.-xviii. xxiii. xxiv.; St., xlv.; C. M., 8; A., 1845, M. N.

³ Cat. Vas. Brit. Mus., 811, 749, 1531, 1323; Mon., 1856, Pl. xiv.

⁴ D'H., ii. 89; T., iii. 50.

⁵ C. D., 41, 42, 43; C. C., 11. I. s. v.; T., xix. xxiv.; M. P., xxviii. xxix.

⁶ D. M., i. lxxv.; P., i. xiv.; M., iv. xxxix.; M. B., vii. viii.; A. Z., 1848, 3, 3-42.

⁷ M. A. U. M., xiii.; P., i. xvii.; P., cxxxii. cxxxiv.; D'H., iv. 81.

⁸ T., iii. 23, 30.

⁹ M. A. U. M., xiii.

¹⁰ V. C., xxi.; V. L., p. 30. xxxvii. i. s. v.; T., xxxviii.; St., xxviii.; De

Witte, *Études*, p. 31.

¹¹ G. C., v.; V. F., cccxxiv.

¹² V. F., cxviii.; M., iv. xxiv.

¹³ L. D., iii. xevii.; C. D., 32.

¹⁴ G. A. V., xxxi.; A. Z., 1847, 20.

¹⁵ M. G., ii. lxxxiii. 12; L. D., iii. lxxxvi.; A. Z., 1844, xx. 321.

¹⁶ C. D., 64; L. D., iii. lxxxix. Bull., 1843, p. 69.

¹⁷ M., iv. xxxiii. xxxvi.

¹⁸ Panofka, *Die Heilgotti. Abh.*, Berl. Akad., 4to., 1845, Taf. i. 7; M., i. xxxv.; L. D., iii. lxxxvii.; B. A. B., 1636; V. F., clii.; B. A. B., 1003.

¹⁹ L. D., iii. lxxxviii.

²⁰ L. D., iii. lxxxiii. xcix.-ci.

²¹ L. D., iii. lxxxiii.

²² L. D., iii. lxxxv.

Dionysos to the Nymphs of Nysa,¹ in company with Sileni,² and deer, and in many Dionysiac orgies;³ or with Hekate,⁴ or Athene,⁵ making libations;⁶ or roasting the tortoise,⁷ with Hephaistos;⁸ or among the assembled Sileni.⁹ He is depicted ravishing Herse;¹⁰ slaying Argo Panoptes;¹¹ and rescuing Io. He is also intermingled with Sphinxes.¹² Sometimes he is seen alone,¹³ and winged.¹⁴ He announces to Nereus the rape of Thetis, conducts the goddess to the judgment of Paris, and escorts Priam to Achilles.¹⁵ As Agonios, presiding over the games, he is painted on prize vases.¹⁶ Once he appears with the Dioscuri.¹⁷ Sacrifices are offered to his ithyphallic terminal figure.¹⁸

Hestia rarely appears, and only in groups of other gods. At the fatal marriage feast of Peleus, she is joined with Hermes.¹⁹

So numerous are the vases upon which the subject of Dionysos and his train is depicted, that it is impossible to detail them all. Sometimes he is presented under the form of Iacchos,²⁰ but generally as Dionysos, the jovial god of wine, and the most appropriate of the whole circle of deities to appear on vases dedicated to his service.²¹ Generally, however, he is intermingled with his cohort, and rarely appears alone.²² His wonderful birth is represented, especially his being sewed into the thigh of Jupiter, and his subsequent delivery by Hermes to Silenus, to be brought up by the Nysaian nymphs,²³ or even anomalously to the care of Ariadne.²⁴

¹ M., i., xviii.; T., iii. 8.

² B. A. N., iii. 73; G. E. V., v.-vii.

³ V. L., xlix.

⁴ St., xxxviii.

⁵ A. Z., 1852, 238.

⁶ L. D., iii. lxxiii.

⁷ L. D., iii. lxxvi. xc.

⁸ A. Z., 1848, 220.

⁹ M. G., ii. xix. 2 a; L. D., iii. xc.

¹⁰ T., iv. 41; B. A. B., 910; L. D., iii. xciii. xcv.

¹¹ G. A. V., cxvi.; Abh. Ak. Wiss. Berl., 4to., 1838, iii. iv.; A. Z., 1847, ii. 17; L. D., iii. xciv. xcv. xcvi.-xcix.

¹² L. D., iii. lxxvii.

¹³ M. B., xxv.; P. C., lxxxvi.; L. D., iii. xlviii.

¹⁴ M. I., lxxxv.

¹⁵ Cat. Vas. Brit. Mus., 451, 828*, 486.

¹⁶ G. A. V., lxvi.-lxviii.; M. G., ii. lviii.

¹⁷ L. D., iii. xcvi.

¹⁸ L. D., iii. lxxviii.-lxxxii.

¹⁹ G. A. V., xvi.; V. F., cccc.; A. Z., 1847, 18. vi.

²⁰ A. Z., 1848, 220.

²¹ Millin., v. ii. 13; M. G., ii. lvii. 228; D. L., xvi.; D'H., iv. 75; A. Z., 1847, vii.; C. C., 21-48.

²² V. F., cexliii. cex.

²³ V. F., lxxv. 65; C. P., 27; M. G., ii. xxvi. 1-1 a; V. F., cccclxxxiv.; M. P., xxxii.; D'H., iii. 105; M. B., viii. xxix.; A. Z., 1852. 329; De Witte, Études, p. 31.

²⁴ M. A. U. M., xxv.; T., v. (i.) 49; M., ii. xvii.

Perhaps of all the incidents represented, the most frequent, graceful, and interesting, is the discovery of the abandoned Ariadne at Naxos, which forms part of the Theseid.

On the older vases,¹ this incident is depicted in the most passionless way; but on those of a later style, Dionysos is introduced by Aphrodite and Eros to Ariadne,² who throws herself into his arms in the most voluptuous and graceful manner.³ Sometimes they are seen in a chariot, drawn by stags,⁴ or attended by Niké;⁵ at others, the wine-god pursues Ariadne, who shuns his approach.⁶ His exploits in the Gigantomachia,⁷ and his presence at the marriage of Peleus and Thetis, at which he brings back Hephaistos to Olympus, form the subjects of some fine vases.⁸ He is himself introduced to heaven; he is present at the birth of Athene, and joined with Apollo Nomios and the Delphic deities. Sometimes he is seen in a triclinium;⁹ other scenes, in which Semele¹⁰ appears, perhaps refer to his apotheosis. In some instances, he is present in groups of deities, as Aphrodite, Hermes and Poseidon;¹¹ Hermes and Athene;¹² Athene and Apollo;¹³ or with Artemis;¹⁴ or with Hermes, Apollo, and Herakles,¹⁵ and often with Hermes alone,¹⁶ probably in scenes connected with other myths. In the scenes with Eros, already mentioned, Dionysos is probably to be considered as the lover of Ariadne.¹⁷ The following are the most remarkable representations of the incidents of his career: his appearance

¹ Creuzer, Gall. Taf. 4; G. A. V., x. xxxii. xxv. xxxiv.; M. G., ii. xl. 2 a, xlv. 2 a, xxvii. 2 c; B., 1847, 206; V. F., cxliv. clxvi. ccvii.; P. C., xxviii.; R. R., xlv. a; V. F., cxxiv. clxxxvi.-cxxxiii.; V. M., vi.

² D. L., xxix.

³ D. M., i. xxxvii. ii. liii.; T., ii. lv. iv. 13; V. F., cclvi.; P., clxix. clxxii. clxxxix.-clxxxii. clxxiv. cccxi.-cccxiii. cccxv.; M. B., iii. xix. xx.; M. P., xviii.; I., s. v. xlv.; T., v. (1) 21-26; T., iii. 53, 54; T., ii. 45, 46; C. M., 16, 22, 27, 31; A. Z., 1849, 161, xvi.; L. D., xlvii.; A. Z., 1846, xxxix. 8, 1853, 401; C. D., 95, 116; St., xxi.; M. I., lxxxvi.

⁴ B., 1843, 54.

⁵ B. A. N., iv. tav. i. 2; St., xiv. xvi.; B. A. B., 621, 625, 635, 844; M. A. U. M., xxxiv.; T., iv. 36.

⁶ M. G., ii. iii. a; T., xxxiii. 1 a, li. 1 a; Creuzer, Gall. Ath. Dram., 7; V. F., lxxxvi. lxxxviii.; D. L., xxix.

⁷ B., 1844, 133; V. L. I., lvi.; V. F., cxvii.; D'H., ii. 82, iv. 122; D. L., xix.; P. eli.

⁸ V. L. I., lxx.-lxx'ii.; P. cciii.-ccvii. cexix.; M. B., vi. xxi.; B. L., 17.

⁹ T., i. 46, ii. 51; G. A. V., cxiii.; V. C., li.; M. G., i. 1; M. G., ii. lxxxix. 5 a, 5 b; V. C., xxvi.; V. F., lviii. celxxii.; P., cxliii. ccvii. cexix.-cexxi.; D'H., ii. 54, iii. 62, iv. 52, 90.

¹⁰ A. Z., 1848, 220.

¹¹ G. A. V., xlviii.; B. A. B., 1601.

¹² G. A. V., cvii. ¹³ M. G., ii. xxii.

¹⁴ G. A. V., xxxv.

¹⁵ G. A. V., lxxvii. cxli; M. G., ii., lxvi. 6 a, Creuzer, Gall. v.

¹⁶ V. G., xxxv.ii.; G. A. V., xlii. lvi.

¹⁷ P., eliv.

in the ship with the Tyrrhenian pirates, who are changed into dolphins;¹ his type as Dionysos *pelekys*, holding an axe, and mounted on a winged car;² his reception by Icarus;³ his presentation of the vine;⁴ and his delivery of the wine to Oinopion. He mounts his quadriga, attended by Ariadne,⁵ Hekate,⁶ and others; is drawn by gryphons;⁷ rides on a panther;⁸ on the mule Eraton;⁹ on a camel, as the subduer of India;¹⁰ on a bull;¹¹ on a ram, in company with Hermes, mounted on the same animal;¹² or is seen carried by Sileni.¹³ His presentation of the golden amphora to Thetis belongs to the arguments of the epic cycle, while his apotheosis is probably indicated on those vases on which he is seen mounting his chariot. His supposed destruction and re-composition in the boiling cauldron is, perhaps, a representation of the mode in which immortality was conferred on Achilles rather than a portion of the Dionysiac myth.¹⁴ The war with the Amazons and Indians is sometimes the subject of a vase, also his alliance with the Hyades.¹⁵

On the older class of vases Dionysos is seen attended by his troop of Sileni, satyrs, and nymphs.¹⁶ On some older vases, the so-called satyrs appear to be Sileni. In these pictures he oftens holds the vine, and the *keras*, or drinking-horn,¹⁷ or else the *kantharos*, out of which he drinks,¹⁸ and has at his side a lion, his goat,¹⁹ or a bull,²⁰ to which are added a fawn and owl.²¹ The panther, so common an adjunct of the wine-god in later works of art, is rarely seen on vases.²² Dionysos is also found depicted in an orgasm, tearing a kid to pieces.²³ In these com-

¹ B. A. B., 806; G. A. V., xlix.; V. L., i. lxiv.

B. A. N., 1857, t. vii.

² V. L., lii.; G. A. V., xli.; D. L., xxxiii. xxxiv.

³ C. D., 119; M. I., lxxxviii.; M. M. I., xlv. 1; C. F., 43.

⁴ G. A., i.; P., cciv.

⁵ V. L., v.; M. B., xiii. xv.; M. G., ii. iii. 4 a, vi. 2 b; G. A. V., lii.-liv. xeviii. cxli.; C. F., 44; T., i., 32; P., clv.; V. L., lxxvi. lxxviii.

⁶ P., cclxxiii.

⁷ P., clx. i. li. 1 a, lii. 2.

⁸ T., ii. 43; V. F., xlviii.; Mill'n., v. i. 60.

⁹ T., ii. 42.

¹⁰ A. Z., 1814, 388, xxiv.; C. D., 96, 97; A., 1832, 99; M., i. l.; A., v. 99;

¹¹ G. A. V., xlvii.

¹² A. Z., 1846, 286.

¹³ M. G., ii. iii. 3 a; B., 1854, 34.

¹⁴ G. A. V., ccvi.

¹⁵ B., 1834, 241; R. A., 1863, p. 348.

¹⁶ C. D., 68-95; A. Z., 1848, 219; T., iii. 9.

¹⁷ M. G., ii. xxxii. 1 a, xxxiv. 1 a, viii. 1 a; G. A. V., xxxvi. xlix. xeviii. clxxiii.; V. C., xxiv.; M., i. x.; A., 1837. B.

¹⁸ V. F., cclxxxvi.

¹⁹ G. A. V., xxii.; M. G., ii. xxxv.; G. A. V., ix. xxxviii.; V. D. C., xxi.; Mill'n., v. xxiii. xl. ii. xxi. vi. cxiii.

²⁰ C. F., 4.

²¹ P., clv.

²² V. F., lvi.

²³ M. Bl., xiii.

positions he stands between Sileni with the *askos*, or wine-skin,¹ or between nymphs and Sileni;² or between two nymphs;³ or sometimes with only one;⁴ or between two Sileni,⁵ or amidst groups⁶ engaged in the vintage.⁷

Sileni, Nymphs,⁸ and Satyrs, engaged in various actions connected with the Dionysiac thiasos, are frequently reproduced in isolated groups from the greater compositions. Representations of amorous pursuits are common, and sometimes a boy, perhaps the youthful Dionysos, mingles in them.⁹ Many scenes of fun and frolic are displayed among these elves of the ancient world. They are beheld sporting with the mule, the deer,¹⁰ the goat,¹¹ the panther, and other animals belonging to the wine-god, as well as engaged in a variety of games, such as the seesaw; or they are seen amusing themselves by catching foxes, the pests of the vine, in a trap;¹² or gathering grapes to make the vintage;¹³ or holding the *keras*.¹⁴ As pedagogues they administer a sound flogging to a youth.¹⁵ They also appear armed like Amazons,¹⁶ or fallen from chariots,¹⁷ or even engaged in palæstic exercises,¹⁸ and hurling the *diskos*. Nor are the actions of the nymphs less varied. They hold panthers,¹⁹ goats, and serpents; play with the ass or mule Eraton; and frisk about in numerous attitudes.

In the scenes depicted on the older vases, the monotony of the subjects, and comparatively slight variety of details, show that they were selected from one or two original compositions of great renown, of rigid and archaic execution, and principally relating to the discovery of Ariadne at Naxos, her marriage, or

¹ G. A. V., xxxviii.

² M. M. I., xlv. 4; M. G., ii. lxi. 2 a; V. F., cclxiv.-cclxviii.; D'H., i. 404, 119, iii. 68-76, 115, iv. 113; M. B., viii. xxviii.; T., ii. (v.) 22, 33; T., v. 37.

³ G. A. V., cxiii.; V. F., ccliii.; D. L., iii. v.; L. B. A. B., 699.

⁴ P., clxx.

⁵ V. D. C., xxxvii.; V. L., ii. xxviii.; xlv.; V. F., ccix.-ccxxxi.; D'H., ii. 41, iv. 20-29; St., xxv.

⁶ V. C., xli.; V. L., ii. xxx.; T., (v.) ii. 27, 29, 39.

⁷ M. G., ii. xlvi. 1 a.

⁸ M. G., ii. xviii. lxxii. 2 a, 26, lxxix. 2 a, 2 b; V. C., xvi. i. xviii. xxxix.; G. A. V., lxxix. lxxx. cxlii. cliv. clx.

xxxiv.; D. L., xxxii. xxxiii.; G. E. V., viii.; G. T. C., v.; P., clx. cexi.-cexii. cexxiii. cexxxvi. cexxxvii. cclii. celv. cclxxvii.; D'H., ii. 41, 90, 97, 100, iv. 78-83-100, 107, 32; A. Z., 1848, 248; T., i. xvi.; C. F., xxx. xxxi.; T., (v) ii. 34, 35.

⁹ St., xxvi.

¹⁰ G. A. V., cxevi.

¹¹ G. A. V., lv. lviii.

¹² G. T. C., x.; M. P., xxix.

¹³ G. A. V., xv.; M. G., xxiv.

¹⁴ G. A. V., clxxix.

¹⁵ M. G., ii. lxxx. 1 a.

¹⁶ G. A. V., li.; M. P., ix.

¹⁷ V. C., lix.

¹⁸ St., xxiv.

¹⁹ V. F., cclix

the Bacchic triumph. The attendants of the gods are rarely named, and it is not until the decline of the old rigid school of art that the Dionysiac myths begin to show not only several new incidents, but also to reveal the appellations of the principal nymphs, mainads, satyrs, and Sileni. It is on such vases that the word "Naxians" is applied to the discovery of Ariadne,¹ and that the god appears as the inventor of comedy.² In these scenes the wine-god appears accompanied by the Silenos Simos, and the nymphs Dione and Thyone;³ with the Sileni, Komos and Hedyoinos, and the nymphs Opora, Oinone, Ios, and the goddess Eirene,⁴ crowned by Himeros; with the Silenos Kamos or Komos, and the nymphs Euoia and Thaleia, the last perhaps the Muse of that name, listening to the piping of Pothos or "desire;"⁵ with Kamos and the nymphs Euoia and Galene,⁶ whose name, "the Calm," rather resembles that of a Nereid; with Simos and Komos, and the nymph Koiros;⁷ with Kissos and Choronike⁸ or Phanope.

In isolated compositions the Sileni Hedyoinos and Komos often pursue nymphs.⁹ In one of the pictures most filled with figures, Dionysos is surrounded by Silenos, Simos, Eudaimos; the nymphs Opora, Euoia, and Thyone; the Erotes, Eros, Himeros and Pothos;¹⁰ and the boy Sikinnos. Silenos is sometimes his only companion;¹¹ while in many thiasoi, the god himself is not present, but only his cohort of Sileni and nymphs, as Simos and Myro, Anties and Eio, Thanon and Molpe, Hypoeios and Klyto, Dorkis and Xanthe, and Abaties and Chora.¹²

The nymph Xanthe is seen between the Sileni, Hippos, and Simos; the Silenos Smis is seen pursuing Eio and another, Molpe follows Phœbe, Dorkis, and Nais, the Satyrs, Podis, and Doro,¹³ the Sileni, Chorrepous and Kissos, are found with the nymph Phanope.¹⁴

But, returning to the more important compositions, one

¹ V. F., xcix.; G. T. C., v.; M. A. U. M., xxx. xxxi.

² T., i. 44.

³ See Jahn, *Dionysos und sein Thiasos*, *Vasenbilder*, 4to, Hamb., 1839, who has collected the following incidents; P., cexlv.

⁴ V. L., i. 65; D. M., *Introd.*, xxii.

⁵ T., ii. 44; I. M. E., v. 26.

⁶ V. G., xix.; B. A. N., iv. iii. 4.

⁷ M. B., ii. xiv.

⁸ G. T. C., vi.; P., cex.

⁹ D. M., xxxiii. vi. i. 64.

¹⁰ Schulz. B., 1830, 122; P., cexiii. cexviii.; V. C., xxiv.

¹¹ B., 1831, 38.

¹² Mus. Etr., 802; T., xx.; Rapp. Volc., 185, n. 748.

¹³ O. D., 145,

¹⁴ Cat. Scelt. Ant. Etr., Gerh., R. V., 185, No. 748.

may be cited representing Dionysos accompanied by Komos, Ariadne, and Tragoidia,¹ or Thaleia, another muse,² and Methe;³ or by the Silenos Hedymeles, who pipes on the flute,⁴ and Dithyrambos, who plays on the lyre, or by Komos and Pæan.⁵

Dionysos is also found with Eumolpus and Iacchos;⁶ with Semele, as already mentioned,⁷ Gelos, and Thyone; or with Briakchos and Erophyllé;⁸ or with Nymphaia.⁹ The names attached to the personages give the following additional incidents of his cohort. Komos¹⁰ playing on the double flute, an action also performed by Hedymeles and Briakchos; Gelos or "laughter," singing to the lyre;¹¹ Skopas, and Hybris;¹² Simos sporting with the mule Eraton;¹³ and the often-repeated subject of Tyrbas pursuing Oragie.¹⁴ Simos is seen with a mainad and Thyone;¹⁵ a mainad with the Sileni Marsyas, Soteles, Pothos;¹⁶ Thaleia with other Sileni;¹⁷ Oinos "wine," another of the crew, is united with Komos.¹⁸ Among the more remarkable incidents connected with other myths, are Hermes with the Sileni, Oreimachos and Orokrates;¹⁹ the appearance of these in the myths of Herakles, in the Perseid, and in dramatic scenes; and their war with the Amazons and surprise by the Gryphons.²⁰ Detached incidents respecting the nymphs or mainads, accompanied with their names, are uncommon, yet are occasionally found, as Lilaia playing the crotala, the satyr Mimos and the mainad Polymne, Demon Choros and Aietos, Kissos and the mainad Kinyra, the eponymous Euboa Lemnos, Delos, and Tethys;²¹ the satyrs Oiphon and Brikon. A few isolated nymphs or mainads are also represented in the decorations of the smaller vases as holding a lion or panther,²² seated on a bull,²³ or with thyrsi and snakes.²⁴

Pan, the great Arcadian god, who is not introduced into the early works of art, is seen in the later pictures of the Dionysiaca in connection with the Satyric chorus,²⁵ or else in dramatic

¹ C. D., 114; R. R.; *Journal des Savants*, 1826, p. 89; C. F.; T., i. 34, 36.

² V. F., xxxviii.

³ G. T. C., x.

⁴ A., 1829, E. ⁵ A. Z., 1852, 401.

⁶ Bull., 1829, 75. ⁷ C. D., 85.

⁸ Mus. Etr., 1005. ⁹ C. C., 42.

¹⁰ C. D., 87.

¹¹ C. D., 85; B. A. B., 699; D'H., ii. 65.

¹² C. C., 96.

¹³ C. C., 59.

¹⁴ M., ii. xxxvii.

¹⁵ C. C., 43.

¹⁶ Jahn, l. c. 24.

¹⁷ P., cxlix. clviii.

¹⁸ B. A. B., 848.

¹⁹ B., 1835, 181; B. A. B., 1601.

²⁰ G. A. V., cliii.-iv.; V. G., iii.; P., cclxx.

²¹ Bull., 1847, 114; R. A., 1868, 348, 330; Caylus, ii. xxix. xxxii. xxxiii.

²² M. G., ii. xxvii.

²³ G. A. V., cxlix.

²⁴ G. A. V., cexxxiii.

²⁵ Walpole, *Travels*, ii. Pl., 8; M. A. U. M., i. Pl. A.

scenes.¹ He is distinguished by his goats'-hoofs and horns, and is accompanied by the nymphs and naiads, and among them probably by Echo;² or he is seen with Dionysos, Aphrodite, and Pothos,³ or Eros,⁴ and in other subjects.⁵

On later vases,⁶ executed during the decline of the art, especially when it had obtained more licence, the orgies of the Dionysiac *thiasoi* are displayed in their greatest freedom—it may be added in their greatest beauty. Dionysos and his followers are seen under the intoxicating influence of wine; the Satyrs and the Nymphs dance, chase one another, and throw themselves into extraordinary attitudes to the sound of the *tympanon* or tambourine, the double flute or the harp, and often by torch-light. Some imitate the *tours de force* of the jugglers and dancing women; others fly about with torches, or the branches of trees to which are suspended oscilla; others, again, hold thyrsos, bunches of grapes, apples, wine-skins, vases like buckets or with handles, canistra, or baskets, with fruit, bandlets branches of myrtle, rhyta, phalloi, masks, and eggs. The Bacchantes often wear the nebris, or the slight Coian vests, and are intermingled with the Erotes or Loves. Sometimes the Sileni attend on the nymphs, holding their parasols; on the latest vases of all, the nymphs are naked. In the decline, as at the earlier period, of art, it is difficult, nay, often impossible, to separate the real from the mythical; and hence on the Lucanian vases many of the subjects are treated in a manner more resembling the actions of private life, than those of mythic import.⁷ To these vases some writers have given

¹ Lenormant, *Cur Plato Aristophanem*, &c., 4to., Paris, 1838; Campana, *Ac.*, Roma, 1830; T., ii. 40, 33, v. 1527, 28; V. G., ii.; M. B., viii. xxvii.

² M. B., xxiii.; P., cxxv.

³ A. Z., 1848, 219.

⁴ M. P., xxxii.; D'H., ii. 58.

⁵ T., i. 40, ii. 43.

⁶ T., (v.) i. 12–15, 25, 29–31, 34.

⁷ Millin., in D. M., p. xiii.; M. P., xxix.; G. T. C., xiv.; V. L., i. xlvii. lxxvii. lxxix. lxxx. ii., xlii.–xliv. i.; Supp., i. iii.; S. V. T., iii. xiv.; S., xxxviii.; V. F., lxxvii.–lxxviii. lxii.; V. F., viii. ix., xl. xli. xlii. lii. lv. xcix. cix. cxii. cxxvii. cxxi. cxlv. cxlvi. clxxxv. cxevii. cxcix.; C. C., xii. cxlvii. cxlviii. cxlix. cl. cliv.

clxx. clxxvi. cexxvi. cexliii. celxx. cexci. cecxviii. ccexxiii. ccexxxvi. xxix. celxxi. celiv.; M. Bl., xiv.; B. A. B., 590, 601; 616, 619, 710, 1603, 1612; G. T. C., xvi.; A. Z., 1843, 340, 1847, 25, 1851, 248, 1852, 275; B. A. N., i. 26, 92, v. 24, iii. 113; C. C., 5060; C. D., 68, and foll.; C. F., 25, 34; G. A., iv. c.; M. B., iii. xxix. vi., vi.; M. I., lxxvii. lxxxi.–lii.; M. M. I., xxxv.; D'H., i. 40; ii. 2; P. I., xiii. xxxvi. xlvi. xcix. ciii. cxix. cxx. cxxi. cxxii. cxxvii. cii. cxxviii. cxxix. cxxx. cxl. cxlii. cxliii. cxlvii. clxvi. clxxxvi. clxxxviii. cexxi. cexxvi. cexxix. cexxxii. cexxxiii. cexxxiv.; V. d. P., i. xxxiv. xxxx.; V. L., ii. xxx.; Supp., ii. v.; T., v. 94, ii. 45, 49, 50, 56,

the term mystical, supposing them to be representations of the mysteries; or refer them to the actual orgies performed by the contemporary worshippers of Dionysos in Southern Italy, the abomination of whose practices at last called forth the decree of the Senate which suppressed them. But although it cannot be denied that after the time of Alexander the Great, the idealism of ancient art was superseded by the desire of representing the present rather than the past, yet it is not easy to point out any vase to which an interpretation purely historical can be given.¹

The adventures of the Silenos Marsyas form the subject-matter of a considerable number of vases, and connect the cycle of Dionysos with that of the Delphic deities. They appear only on vases of the later period. The charming scene in which he instructs Olympus is known from its reproduction by the chisel.² His fatal contest with Apollo is often repeated, and in many ways. On some vases Apollo listens to the concert of the mainads,³ or sings before an assembly of the gods, at which Marsyas is present;⁴ or the unfortunate Silenos holds the flutes, ready to sing, and seated at the foot of the fatal tree, while Apollo stands before him with three Muses, judges of the contest;⁵ or after having played the lyre before the mainads, proposes to play the flute.⁶ Even Athene is present at the contest, and listens to the flute she has abandoned;⁷ whilst, last sad scene of all, Apollo flays his unhappy rival.⁸

Mention has been already made of the appearance of the Erotes, or Loves, in the scenes of the Dionysiac⁹ orgies. On the earlier vases of the black style Eros never appears; but on several vases of the later style, he is constantly either introduced into the subjects, or treated as protagonist. Thus he figures in all the scenes of which the passion of Love¹⁰ is the exponent, and especially in those derived from the Satyric drama; but his chief appearance is of course in the character of the servant or minister of Aphrodite, near whom he stands or

iii. 11, 14, 15, 18; 20, 113; T., v. (i.) 48; B. A. N., iii. 77, v. 28.

T., i. 30, 37, 38, 44, 45, 49, 51; St., xxiv.;

T., iii. 41, 46, 49, give some of the many representations.

¹ A., 1845, c.

² T., i. 33, iii. 12; T., v. (i.) 44; Creuzer. Gall. B., 1851, 101; P., xxxiv.; M. A. I., xvii.

³ T., iii. 5; D'H., ii. 68, iv. 62; M. A. I., xv.

⁴ D. M., i. vi.

⁵ T., iii. xii.

⁶ D'H., iv. 64.

⁷ T., (iv.) vi.; P., ccxxxv. ccxliiv

⁸ Vide supra. Cf. P., 6, lxix.

⁹ D'H., iii. 68, 71.

¹⁰ V. G., xxvi.; i. 40, ii. 45, iii. 62;

to whom he ministers. Aphrodite and the Graces, Kleopatra, Eunomia, Paidia, and Peitho, plait a cage for Eros,¹ a subject which is repeated on another vase,² while on a third he is seen adjusting the sandals of his mother.³ His appearance amidst three females suggests that they are the Graces.⁴ Sometimes he is represented sacrificing, attending the meeting of Herakles and Athene, and the nursing of the demigod by Hera; appears in the garden of the Hesperides, at the toilet of Helen, the rape of Ganymedes, with the Nereids, and constantly with Dionysos and his cycle.⁵ The Erotes, or Pothos, Eros and Himeros, are constantly seen on vases⁶ of the earlier style of the red figures, sometimes crossing the sea and holding fillets.⁷ Eros is also seen holding a torch or a crown,⁸ flute-playing to Peitho,⁹ sea-sawing with the females Archadie and Harpalina,¹⁰ as well as in many scenes difficult of explanation.¹¹ An Eros represented shooting one of his arrows at a female breast, in a style truly Anacreontic, is in all probability a modern forgery.¹² On the vases of Lucania and Southern Italy the form of Eros assumes a local type. It is more adult in size, and more soft and feminine in character; the hair particularly is attired in female fashion; spiral armlets encircle the left leg; he holds a crown, garlands, phialai, a bunch of grapes, a strigil, a mirror, a fan, and a *pyxis*, or box, or *skiadiske*.¹³ He is also seen pursuing a hare,¹⁴ playing at hoop,¹⁵ or with a deer,¹⁶ holding plants and apples,¹⁷ boxes¹⁸ and bandlets,¹⁹ offering a youth a hare,²⁰ with a dove²¹ or swan,²² mounted on the shoulders of Pappo-Silenos,²³ with Nike²⁴ and others, holding a fish to Poseidon,²⁵ pursuing a youth,²⁶ riding on a stag,²⁷ mingling with the Graces,²⁸ and attending females at the bath,²⁹ or swinging

¹ St., xxix.² St., xxx.³ St., xxxi.⁴ St., xxxi.⁵ Cat. Vas. Brit. Mus., 1327, 564, 1330, 1535; St., xxxv.⁶ D. L., xv.⁷ M. I., ix.⁸ D. M., i. 22; Rapp. Volc., 40. n. 260.⁹ T., ii. 44; M. G., ii. lxxviii. 1 a.¹⁰ V. F., cxcviii.¹¹ D. L., xv.; P., xlvii. xlviii. lxvii.; D'H., iii. 113, 126, 128, 130; T., ii. 32.¹² T., iii. 39.¹³ Millin., Mon. Introd., xiii.; V. L., i. xii. ii. xlii. I.; S. V. T., xx.-xxiii.; V. M., iii.; P., xlv. xciv.; D'H., ii. 79, iii. 45, iv. 38; B. A. B., 713; B. A. N., ii. iv.; Cat. Vas. Brit. Mus., c. 15.¹⁴ C. D., 46.¹⁵ C. D., 47; R. R., xlix.¹⁶ C. D., 50.¹⁷ C. D., 51.¹⁸ C. D., 55, 57.¹⁹ C. D., 58.²⁰ M. B., v. xx.; R. R., xiv.²¹ B. A. N., iv. p. 55.²² A. Z., 1852, s. 248.²³ Millin., V. P., i. 14, 22.²⁴ V. F., cxxvi.²⁵ G. A. V., lxv.; M. B., vii. viii. 1.²⁶ A. Z., 1848, 324.²⁷ T. iv. (ii.) 7; St., xxviii.²⁸ M. A. I., 15.²⁹ T., iii. 35; Cat. Vas. Brit. Mus., 1491, c. 33, 1370.

them in the air. Erotes are weighed as if for sale, or, harnessed, convey through the air the chariot of Aphrodite.

The most remarkable circumstance attending him, however, is his Dionysiac character, for he seems scarcely to be separated from the wine-god. His nature, indeed, is generally ærial; he skims the air above Dionysos and Ariadne,¹ or sports with the followers of the god. He is mounted on a horse,² a stag,³ or deer,⁴ and on a dolphin;⁵ is himself harnessed to a chariot; is drawn by gryphons, lions, swans or even capricorns.⁶ But he is generally in the company of females,⁷ youths,⁸ or athletes,⁹ and is frequently seen holding branches and torches.¹⁰

To the train of Aphrodite belong the Charites or Graces, who are subordinate on some vases to Aphrodite,¹¹ especially Peitho, who attends her toilet.¹² The Muses, who are often represented with Apollo, are once seen destroying Thamyris. The Sirens are introduced as accessories upon certain vases, principally in connection with the adventure of Ulysses. Although Asklepios seems to be later than the red vases, either of the early or late kind, yet Hygieia appears in a scene on a most remarkable vase found at Ruvo. Telesphoros is never seen. Hestia, whose name is one of the old Attic forms of Rhea or Vesta, occurs in assemblies of the gods, intermingled with other deities;¹³ while of the telluric gods, Erichthonius belongs to the legend of the Attic Athene, and it has been thought that the Kabiri may be recognised.¹⁴ Atlas belongs to the myth of Herakles; Prometheus to that of Hera;¹⁵ and the Giants, to that of Zeus.

Hades or Pluto is rarely the subject of a separate picture, although he appears in a subordinate capacity in many scenes, such as the birth of Athene, the feast of the gods, in the Herakleid,¹⁶ and above all in scenes of the lower world.¹⁷ In

¹ D. M., i. xxxvii.; V. L., ii. xxviii.; P., lxx.; St., xxvii.

² D. M., ii. lix. ³ T., iv. 7.

⁴ P., xlii. ⁵ B., 1840, 55.

⁶ V. L., i. vii.-xlii. xiv. ii. x.; P., 6, xlix.-liv. lxi.-lxvi. lxxix. lxxxvii. clxxxv.; D'H., ii. 35, iv. 71; B. A. B., 1628. ⁷ T., iii. 24-28.

⁸ P., lxxxvii. ⁹ M. G., ii. iv. 1.

¹⁰ M. G., ii. lxxxvii.

¹¹ R. V., 41, n. 285; M., i. liii.; V. F.; c.-exliii. cceliv.; D. L., xxii.; V. M., viii.; B. A. N., iii. 78; A. Z., 1848, 247;

M. A. U. M., xxxvii.

¹² Jahn, Peitho, 8vo., Greifswald, 1856; R. R., viii.; M. B., xxii.; St., xxxiv.; M. A. U. M., xxxvii.; A., 1844, K. C. F., 61.

¹³ A., 1845, B., 56; A. Z., 1846, 253.

¹⁴ G. C., i.

¹⁵ M., ii. xlix. 1.; Bl., 29; A., 1837, 219; H., 1.

¹⁶ C. D., 201-202, 204; C. M., 28; T., iii. 1.

¹⁷ G. T. C., A. B.; B. A. N., i. 14; M. A. U. M., xvi. 4; G. C., i.

connection with the Eleusinian myths he carries off Persephone.¹ Certain youths riding upon a Hippalektryon, and human-headed birds, both male and female, may all belong to the nether world.

The deities of Hades are occasionally painted; as the Moirai or Fates;² the Erinnyes or Furies, who in the story of Orestes are sometimes coloured black;³ Hypnos and Thanatos, or Sleep and Death, who convey away Sarpedon to Lycia;⁴ the supposed Demons of death;⁵ Charon⁶ and the Shades;⁷ and the Keres or goddesses of death.⁸ Hekate is seen chiefly in connection with Demeter, Persephone, and Apollo.⁹ Hades, or Pluto, occurs as a subordinate character. The Gorgons belong peculiarly to the Perseid. The Horai, who are connected with Demeter, are found only in subordinate positions. They are seen accompanying the gods to the marriage-feast of Peleus and Thetis, and are present with them in Olympus.¹⁰

The solar god Helios appears in several compositions connected with the Herakleid.¹¹ He, in his chariot of two winged horses, is seen attacked by Herakles at the Hesperides, to which the hero had floated on the sea in his cup;¹² merely revealing his head in the solar disk¹³ to Athene and Hermes, or else in a chariot with four winged steeds, and having his head surrounded with rays, whilst the stars are plunging into the sea;¹⁴ in a chariot drawn by four mortal horses, and accompanied by Heos¹⁵ holding a torch; and in a boat shaped like a dolphin, intended to represent Tethys.¹⁶ At other times his head only is seen rising from the sea. Athene and Ares cross the sea to him.¹⁷ In these compositions the artist intended to show that the action took place at sunrise.

¹ G. T. C. A. B.; C. D., 206.

² Gerhard, *Rapp. Vole.*, p. 41, No. 287. See also the François Vase. B. A. N., iii., 17, Pl., i. fig. 1.

³ *Ibid.*, No. 288.

⁴ *Arch.*, x. xix. p. 139.

⁵ G. A. V., cexl.

⁶ A. Z., 1846, s. 350; St., xlvii.; A., 1837, p. 256; B. A. B., 1622.

⁷ St., xlvii. xlviii.

⁸ C. D., 205.

⁹ A., 1833, Pl. c.

¹⁰ A., 1853, p. 103, 113; Gerhard, *Rapp. Vole.*, p. 41, No. 283.

¹¹ Stackelberg, *Die Gräber*, xv. 5; V. F., lvii.

¹² Gerhard, *Ueber die Lichtgottheiten* K. Wiss. Ak., Berlin, 1840, Taf. i.

¹³ M., ii. 55; A., 1838, 266, and foll. M., ii. lv. l. L. D., ii. cxii. A., cxiii. cxv.; Caylus, ii. xv.

¹⁴ Bl. Pl., xvii.; R. R., Pl. lxxiii.; L. D.; ii. cxi.; T., ii. 27.

¹⁵ Gerhard, l. c. M., ii. 30, 31, 32; A. 8, p. 106; Millin., *Tombeaux de Canosa*, Pl. v.; Passeri, *Pict. Etr.*, iii. 268; Winckelmann, *Mon.*, No. xxii.; Dubois *Maisonnette*, Pl., i.; L. D., ii. cxiv.; V. F., cccxciv.; D'H., ii. 35; L. D., ii. cxvi. cxvii.

¹⁶ P., celxix.

¹⁷ L. D., ii. cxv.

Heos, or Aurora, is more frequently represented. She is either driving her chariot, drawn by the winged steeds Phaethon and Lampos;¹ or rising with them from the sea,² having on her head a ball; or preceding Helios in a chariot of four horses, and sometimes in the same chariot with him.³ In one instance she is seen flying through the air and pouring the dew out of hydriai,⁴ one of which she holds in each hand. Some of the figures reputed to be Niké probably represent this goddess. Her connection with Kephelos, Tithonios, and Athene will be subsequently touched on in connection with the Attic myths and the Homericæ.

Phosphoros and Lucifer, the Dioscuri and Orion, are connected with the sun-god; and occur in connection with Hermes⁵ and Sileni.⁶

Selene, the Moon, another of the solar gods, is rarely seen on vases of any period, and then generally as a mere pictorial accessory. Once she drives her chariot⁷ through the night, accompanied by her crescent; but more often descends, as Hyperion mounts, the sky.⁸ Once she appears at Olympus as a disk showing only her head,⁹ and again in the same form as chained to earth by two Thracian witches, who invoke her, the venerable Moon!¹⁰ The winds also are sometimes represented as Boreas and Oreithyia,¹¹ and Zephyros pursuing Chloris,¹² but chiefly in peculiar myths. The constellation Pegasos appears once with the Moon.¹³

Intimately related to the winds are the waves, whose various deities form indeed the cohort of Poseidon, but are of rarer occurrence on vases than any other subject, except that of the

¹ T., iii. 3; G. A. V., lxxix.; Bull. 1846, 92; L. D., ii. cix. cix. A; cix. B, ex.; V. F., cclxxvi.; P., cclxviii. cclxxv.; C. D., 231, 232; M. M. I., xxxvi.; T., v. i. 55.

² Gerhard, Ueber die Lichtgottheiten, Taf. iv. 3; Berlins Ant. Bild., No. 1002; G. A. V., i.; lxxx.; M. G., ii. xlix. 1 a; G. C., viii.

³ Ibid. Taf. ii. 2, iii. i.; Millin., Tomb. de Canosa, Pl. v.; Passeri, iii. cclxix.; Millin., Vases, ii. 37; Gal. Myth., 169, 611; Millin., Vases, x. 56; Gal. Myth., xxx. 93.

⁴ Gerhard, l. c. Taf. iii. 3, 5; M. G., ii. xviii. 2; G. T. C. P. cclxxxviii.

⁵ M. A. U. M., vi.

⁶ V. L., i. lxxxiv.; D. L., xxx.

⁷ L. D., ii. cxii.; T., iv. (ii.) 12, 13; Mus. Blac., xviii.; C. D., 233; M. B., v. xxv.; B. A. B., 886; C. D., 230, 235; V. F., clxxxvii.; V. F., iv. (ii. 32).

⁸ Gerhard, l. c. iv. 8; T., iii. 31.

⁹ Gerhard, Ueber die Lichtgott. Taf. i. 2, Taf. ii. 2, 3.

¹⁰ Gerhard, l. c., Taf. iv. 8; T., iii. 31 (44).

¹¹ C. D., 211, 213; A. Z., 1845, s. 35, Taf. 31.

¹² Bull., 1844, 98; V. F., cxliii. cclxxxi.; P., i. xciii. xciv.; A. Z., 1845, Taf. xxx.

¹³ Mon. iv. xxxix.

gloomy Hades. Nereus is, however, a part of the Herakleid,¹ and Triton appears in the same myth. Glaukos Pontios belongs to the Argonautic expedition, and the Nereids appear in the Troika.² Sea-monsters are sparingly introduced. Skylla, as belonging to the Odyssey, is found on later vases devouring the companions of Ulysses. The Naiads appear on a very ancient vase, in connection with the Perseid.

Some few local deities, intermingled with the principal figures, are introduced on late vases having tragic arguments derived from known subjects; such as Thebe in the Kadmeid, the nymph Phaia in the Theseid, and Atlas in the Herakleid. Hellas is said to have been discovered on a vase recently exhumed at Capua. Euboia, Lemnos, Delos, Naxos, have been already mentioned. The supposed nymph Kyrene occurs on a vase representing the myth of Apollo. Such personifications are, however, the rarest of all, and of the latest period.

A winged figure, known from the inscriptions which accompany it to be Niké or Victory,³ has been introduced by the vase-painters into the many subjects in which victory is the result, or which typify a future strife. As Eros denotes the purport of the scene to be amorous sentiment, so Victory indicates its heroic tendency. This mode of treatment belongs, however, only to the later period, and the art at an earlier one did not avail itself of such a resource. Niké appears crowning the gods,⁴ heroes,⁵ athletes, and poets,⁶ with a wreath or fillet. She acts as charioteer to Ares⁷ and Herakles, drives a quadriga,⁸ and flies to meet Heos or the Morn.⁹ She is found as the companion of Zeus, under circumstances in which Iris, his messenger, or Hebe¹⁰ his minister, would be expected to be introduced. She appears with Dionysos as inventor of tragedy.¹¹ On many of the later vases of the fine style, and especially on those of Nola, the goddess alone has been taken by the artist

¹ M. Bl., xx.; L. D., iii. i. ii. iii. xxxiii. xxxiv.

² C. D., 210; L. D., iii. xxxvi. B., supposed Nereids spinning. G. A. V., vii.; A. Z., 1847, 18* is Triton; B. A. B., 1585.

³ R. V., 40; C. D., 214, 230. Rathgeber, Niké, fo. Gotha, 1851.

⁴ R. V., 40, 267; G. A. V., clxxiv.-v.; P., cliv.

⁵ R. V., 40, 268; M. G., ii. lxiii. 1 a:

G. A. V., clxxiv. clxxv. A, 1844, e.

⁶ R. V., 269; M. G., ii. lx. 3, 9; D'H., iv. 114; T., i. 57, ii. 85.

⁷ V. F., ccxxiv.; Cat. Vas. Brit. Mus., 1440.

⁸ V. F., cexv.

⁹ V. F., ccxxiv.; G. A. V., vii.

¹⁰ B. A. B., 835; M. A. U. M., xxix.; L. D., i. xciv. xcv. xevi.

¹¹ Cat. Vas. Brit. Mus., 1293.

for his subject, holding the *akrostolion* or *aplustre*,¹ erecting a trophy,² or proffering an ivy-wreath,³ a branch,⁴ or a shield.⁵ But the most charming compositions are those in which the goddess flies through the air, holding the *oinochoe* or jug, the *phiale* or patera, the *thymiaterion* or censer used in sacrifices, or sometimes a lyre.⁶ At other times she bears a torch like Hekate,⁷ or a sceptre like Hera, or a caduceus like Eirene or Peace.⁸ She offers up a ram,⁹ crowns bulls for sacrifice,¹⁰ catches birds or animals, and stands at a tripod¹¹ or altar.¹² She rarely holds the *kantharos* or cup. She is seen in interviews with other females,¹³ and also with a hare as a spectatress or assistant at the Dionysiac orgies, and is connected with Aphrodite.

On the later vases Iris appears;¹⁴ on the older Eris, or Contention,¹⁵ a remarkable goddess called Konikos,¹⁶ or Dust, and Lysse, or Madness, fulfil the mandates of Jove. Phobos, or Fear, appears once in the strife.¹⁷

The number of these allegorical figures is considerably augmented on vases of the later style, on which are seen Telete, or Initiation;¹⁸ Eudaimonia, Prosperity;¹⁹ Eutychia, Felicity; Kale, Beauty;²⁰ Pandaisia, Festivity;²¹ Alkis, Strength;²² Polyetes, Longevity;²³ Klymene, Splendour;²⁴ Eukleia, Renown;²⁵ Pannychis, All Night;²⁶ Harmonia, Harmony,²⁷ and Apate, Fraud.²⁸ At last not only Ploutos, or Wealth, but also Chrysos, or Gold, is introduced;²⁹ the popular taste delighting in seeing actions attributed to mental abstractions and material objects, which were made to chase, to gather fruit, to fly, to repose, and perform, like the actions described in the picture of Cebes, or the tales narrated in the fable of Cupid and Psyche.

¹ T., iv. (ii.) 21. ² M. I., xcix. 10.

³ L. D., i. c.; V. F., ci.

⁴ C. D., i. xcvi.

⁵ V. F., clxxxviii.; L. D., i. xcvi.

⁶ P., ci.; C. D., i. xcvi.

⁷ P., ci.; V. L., ii. xxxvii.

⁸ Gerhard Flügelgestalten, Abh. K. Berlin Akad., 1840, iii. 6, iv. 3, 4; G. A. V., lxxxii.

⁹ B. A. N., v. 87, ii. 3.

¹⁰ P., vii.; G. A. V., lxxxi.; V. F., ccclix.-lxi.-lxiii.-lxv.; Cat. Vas. Brit. Mus., 887, 1526.

¹¹ L. D., i. xci.; M. P., vi.

¹² L. D., i. xcii.

¹³ P., cexvii. ccxli.; L. D., c.

¹⁴ C. C., 68, 69; L. D., c.; G. A. V., xx.

¹⁵ Gerhard, Flügelgestalten, Taf. ii. 6.

¹⁶ C. D., 14, 241; A. Z., 1852, 246.

¹⁷ G. R. V., 41, 281.

¹⁸ Gerhard, Flügelgestalten, ii. iii.

¹⁹ B. A. B., 810, 864.

²⁰ Rev. Arch., 1855, p. 456.

²¹ Ibid.; B. A. N., v. 28.

²² Mem. Acad. Pont., 4to., 1845;

A., xvii. 1846, 415-417.

²³ Creuzer, Gall. 8.

²⁴ Rev. Arch., l. c.

²⁵ Ibid.; B. A. N., v. 28.

²⁶ B. A. N., v. 28.

²⁷ Ibid.

²⁸ B. A. N., v. 28.

²⁹ B. A. N., iii. 13.

CHAPTER VI.

Glazed vases — Subjects continued — Heroic legends — The Herakleid — Attic legends — The Theseid — The Kadmeid — legend of Oidipous — Thebaid — Various Theban legends — Myth of Athamas — Legends of Northern Greece — Argonautic expedition — Kalydonian boar — Kephallenaic traditions — Bellerophon — Perseid — Pelopeid — Dioscuri — Kentauromachia — Minotaur — Hyperborean legends — Phrygian legends — Orpheus and Eurydike — Troika — Ante-Homerica — Homerica — Post-Homerica — Unidentified subjects — The Nostoi — Odyssey — Telegoniad — Oresteid — Semi-mythic period — Historical subjects — Religious rites — Civil life — The Palaistra — Pentathlon — Dramatic subjects — Banquets — War — Immoral scenes — Temples — Animals — Relation of the subject to Hellenic literature — Homeric poems — Aithiopika — Cyclic poems — Kypria — Nostoi — Telegonia — Hesiod's poems — Thebaid — Poems of Steischorus — Epigrams and fables — Threni — Oresteid — Emblems, attributes, costume — Expression — Scenery or adjuncts.

HAVING thus detailed the subjects of vases with regard to the principal gods who figure on them, we will now proceed to consider the heroic legends from which others were taken.

Commencing with the heroic cycle, the most important and fertile in events, if not the first in point of time, is the Herakleid, which occurs on vases of all ages, and offers an extensive series of exploits of Herakles, from his birth to his apotheosis. He is seen carried by Hermes, or nursed by Hera, amidst several of the deities of Olympus, or strangling the serpents in his cradle. Throughout his labours, and the parerga, although often alone he is sometimes accompanied by his friend Iolaos, or by Hermes and Athene.¹ He is beheld in the forests of Mount Kithairon,² where he has descended from his chariot,³ and strangling the lion of Nemea,⁴ which he subsequently flays⁵ in the cavern. He is represented destroying the Lernaian

¹ St., xvii.; A. Z., 1843, s. 75.

² For Herakles, see C. C., p. 36 and foll.

³ B. A. B., 992, 993; C. F., 77, 80, 90, 109; M. G., ii. iii. 2, 2 a, ii. vii. 2 b, xlvi. 1 a, xlvii. 2 a; M. Bl., xxvii.

⁴ B. A. B., 1640, ccxxxviii.; C. M., 29; M. G., ii. xii. 3 a; G. A. V., lxxiv.

xciv. cxxxviii. cxxxix. cxevii.; T., iv. xxiii.; G. A. V., clxxxiii. cii.; V. C., pl. xxxiv. 2; V. L., i. xciii.; G. E. V.; xi. D.; C. D., 265-70; M. B., xiv. xviii.; M. I., lxxxix.; M. G., ii. tav. x. 2 a; G. A. V., cxclii.; Mon., vi. xxvii.

⁵ G. A. V., cxxxii.

Hydra,¹ after descending either from his chariot² or from his horse; crushing its head with his club³ or burning it with torches,⁴ while a scorpion or land-crab endeavours to bite his heel. The subjugation of the Kretan bull,⁵ which he ties with cords,⁶ and the capture of the Erymanthian boar, especially the scene of bringing it back to Eurystheus, who throws himself in trepidation into the *pithos*, are often depicted.⁷ He is also seen receiving the belt from Antiope,⁸ and fighting with the Amazons.⁹ Of rarer occurrence are the taking of the stag of Mount Kerynitis, in spite of the protection of Artemis;¹⁰ the destruction of the Stymphalian birds,¹¹ either with his club or sling; the capture of the horses of Diomed;¹² the slaying of Busiris,¹³ and of Geryon,¹⁴ who is represented as three warriors, and sometimes winged,¹⁵ or with a triple head;¹⁶ the driving away of the oxen;¹⁷ and the contest with Eryx in Sicily.¹⁸ In the scene with the Hesperides, they are represented guarding the tree, assisted by the serpent Ladon,¹⁹ which sometimes has a double head. On some vases the Hesperides aid in gathering the apples,²⁰ on others Herakles supports the orb of heaven while Atlas seeks the tree.²¹ The contest with Achelous for the hand of Dejanira

¹ Roulez. Ac. Brux., vii. No. 8; C. D., 270.

² Mon., ii. xlvi.; D. M., ii. lxxv.; G. A. V., xcv.

³ G. A. V., cxlviii.; A. Z., 1852, s. 228; M. I., xcix. 7.

⁴ Roulez. Ac. Brux., vii. 8; M., iii. xlvi.

⁵ T., ii. iv. 24; A., 1845, pl. c.; V. G., xi.; M. A. I., i.; G. A. V. xcix.; T., v. 50; V. L., ii. xxi. l. 57; B., 1834, p. 241; V. F., cccxliv. cccxxvi.; C. D., 279-282; M. B., viii. xiii.; St., xiv.; B. A. B., 630, 906; A. Z., 1852, s. 233.

⁶ M. G., ii. xxxviii.

⁷ C. F., 81; G. A. V., xcvii. cxxxv.; M. G., ii. li. 2 a; V. F., cccxxix.-ccxxxix.; M. P., xii.; A. Z., 1847, s. 24*; B. A. B., 613, 617, 638, 653, 655; A. Z., 1852, s. 234, boar; M. I., lxxxv.

⁸ V. F., xcvi. cexli.; M. B., vi. v.; A. Z., 1846, s. 287; B. A. B., 622, 631; M. A. U. M., xxxix.

⁹ V. F., celvii.; D., liv. lv.; C. D., 283, 293; St., xiv.; B. A. B., 275-77, 688.

¹⁰ G. A. V., ci. c.

¹¹ G. A. V., cvi., or pigmy and crane; M. P., viii.; C. D., 278; T., ii. 18.

¹² T., ii. 19, 30; B., 1843, 59.

¹³ M. G., xxxviii.; V., 405; R. R., xxviii.; G. T. C., viii.; C. D., 306; M. B., xii. xxxviii.; M. I., xc.; M., viii. t. xiv.

¹⁴ G. A. V., civ. cvii. cviii. clvii.; B. A. B., 1592; M. G., ii. xcvi. 1 a; B., 1834, p. 241; A. Z., 1846, p. 342; 1852, s. 251; D. L., viii.; A., 1834, p. 69, pl. c; C. F., 85, 86.

¹⁵ C. D., 294, 299.

¹⁶ G. A. V., cv.; D. L., viii.

¹⁷ V. G., xxvii.; G. A., x.

¹⁸ G. A. V., cvi.

¹⁹ D'H., i. 127, iii. 123; B., 1844, p. 89; B., 119; V. F., cccxxvii.; D'H., ii. 115; M. B., xii. xxxvii.

²⁰ G. A. V., xcvi. cxi.; C. D., 307, 308; A. Z., 1844, s. 319.

²¹ I. S. V. T., xvii.; P., xl. cexlix. cel.; D'H., iii. 94; B. A. N., i. p. 126; iv. tav. iv.

is by no means an unusual subject on the early vases; the river-god is generally represented as a bull with a human head,¹ as described by Sophokles, and even in the type of a fish.² The presentation of his horn to Jupiter is also depicted.³ Herakles is often seen crossing the sea in the golden cup;⁴ seizing Nereus, who changes himself into a lion, panther, and dolphin;⁵ or engaged in a monomachia⁶ with Triton,⁷ an event of which no notice is preserved in ancient literature. Not less remarkable are, the supposed contest with the Molionides,⁸ that with the Ligyres,⁹ and the death of the giant Alkyoneus,¹⁰ in which either *Thanatos*, Death, or *Hypnos*, Sleep, intervenes. The insanity of the hero, banquet, and destruction of the family of Iole,¹¹ his delivery by Hermes to the Lydian Omphale,¹² the contest of the demigod with Hera at Pylos,¹³ and his discharging his arrows at the Sun, are also depicted.¹⁴ The descent to Hades,¹⁵ the rescue of Alkestis, and of Theseus and Pirithous,¹⁶ the dragging of Kerberos to earth, who is depicted with two instead of three heads,¹⁷ and the bringing of the silver poplar from Hades,¹⁸ are also represented, and are followed by the death of Lyktes.¹⁹ The hero is also seen carrying Pluto on his shoulders.²⁰ Among the representations of his other adventures are his arrival in the forests of Pelion, his interview with the centaur Pholos,²¹ and subsequent fight with the centaurs Asbolos, Hylaios, and Petraios,²² in which he appears as prot-

¹ G. C., No. 92; G. E. V., xv. xvi.; B. A. B., 661, 669; A. Z., 1852, s. 247; C. F., xix.; Tr. R. Soc. Lit., iii. p. 117.

² G. A. V., cxv.

³ T., iv. 35 (25).

⁴ G. A. V., cix.; M. G., ii. lxxiv. 1 b.

⁵ V. G., xxviii.; P., ccv.

⁶ G. A. V., cxii.; A. Z., 1843, s. 63; C. F., 78, 79; G. E. V., xv. xvi.; C. D., 299, 304; B. A. N., i. p. 118; B. A. B., 697; A. Z., 1852, s. 234; M. A. U. M., xi.; A. Z., 1853, s. 399; C. M., 31.

⁷ G. A. V., cxi.; V. G., xxxii.; A. Z., 1852, s. 230; M. G., ii. xlv. 2 a, b.

⁸ D'H., iv. 50; B., 1843, 78; C. D., 319; T., iv. (ii.) 2.

⁹ B., 1842, p. 29.

¹⁰ T., ii. 20, I., 1, xxxi., ii. 10; M. I., c.; Jahn, Sach. Gesell., Nov. 1853; A. Z., 1853, s. 237; A., 1833, p. 308, pl. o.

¹¹ Bull., 1846, p. 66; G. A. V., cxlv.;

C. F., 88; Mon., vi. t. xxxiii. viii. t. x.

¹² G. A., xiv.; C. D., 316, 317, B. A. B., 1024; V. L., ii. vi.

¹³ G. A. V., cxxvii.; Bull., 1831, p. 133.

¹⁴ St., xv.; B. A. B., 707.

¹⁵ G. A. V., cxxviii.

¹⁶ A. Z., 1844, s. 227.

¹⁷ B. A. B., 1636; A. Z., 1852, s. 234; M. G., ii. lii. 2 a; B. A. B., 657; A. Z., 1853, s. 399; G. A. V., xl. xcvi. cxxix. cxxx. cxxxi.; V. F., cxxxvi.; C. D., 65, 310, 311; A. Z., 1843, Taf. xi. s. 177; Mon. vi. t. xxxvi. viii. t. ix.

¹⁸ D. M., ii. lxxi.; Zeus Baileus und Hercules Kalliukos, 4to, Berl. 1847, Winckelmann, Feste; V. F., cviii.; St., xlii.

¹⁹ P., xv. xvi.

²⁰ D. M., ii. x.; P., ii. 104.

²¹ G. A. V., cxx.; T., v. (i) 51.

²² D. M., i. lxxviii.; D'H., ii. 124; B.,

agonist; the insolence of Nessos to Dejanira, and the death of that centaur in presence of Oileus;¹ the supposed contest with Lykaon;² the capture of the Kerkopes, or thievish elves of Ephesus;³ the boxing-match with Eryx; his bathing at the hot-springs of Sicily or Thermopylæ;⁴ his wrestling-match with the Libyan Antaios;⁵ the death of Kakos;⁶ his fishing with his club;⁷ his connection with Glenos,⁸ and with Telephos;⁹ and the sacrifice of a bull; his contest with the sons of Hippothoon, the Chimaira, Busiris, and his presence at the birth of Athene.¹⁰

In the Amazonomachia,¹¹ or battle with the Amazons, Herakles, aided by Iolaos, appears on the earlier vases as the protagonist in the contest.¹² The single combat with Kyknos,¹³ in which Herakles is assisted by Minerva and Kyknos by Ares, while their father Jupiter intervenes between the heroes, is by no means uncommon on the earlier vases. His Trojan expedition and adventure with Hesione are also represented.¹⁴ We likewise find the contest with Apollo for the tripod at Delphi,¹⁵ in which the god, aided by Athene and Artemis, bears off the prize, whilst the Pythia beholds the contest from the shrine;¹⁶ the rape of Auge; the birth of Telephos and his nurture by the hind;¹⁷ the reconciliation with Apollo;¹⁸ Herakles Musegetes¹⁹

1845, p. 10; M. G., ii. xxxix. lxxii. 1 a; G. A. V., cxix.; G. E. V., xlii.; St., xli.; A. Z., 1852, s. 228, 230, 247; B. A. B., 1588.

¹ A. Z., 1843, 192; R. Rochette, *Mém. d'Arch. Comp.*, 4to, Paris, 1848, pl. viii.; M. I., xcv.; G. A. V., cxvii.; D'H., iv. 24, 31; M. G., ii. xxviii. 2, 2 a; V. G., xxxiii.; M. G., ii. lxxxix. 4 a; I., s. x. 1-13; P., cxvii.; V. F. cxix.; C. D., 320, 321. See also B. A. B., 628; Mon., vi. t. lxvi.

² See subject of Poltys.

³ G. A. V., cx.; B., 1843, p. 65; A. Z., 1843, s. 140; B., 1830, p. 95; Duc de Serra di Falco, *Illustrazione d'un Vaso Fittile*, 1830, p. 95; V. F., clxxiii.; iii. 88; C. D., 315.

⁴ Millin. *Intr.*, p. xiv.; G. A. V., cxxxiv.

⁵ A. Z., 1852, s. 234; G. A. V., lxx. cxiii. cxiv.; V. G., xxxi.

⁶ M. G., ii. xvi. 2 a.

⁷ Christie, *Etr. Vases*, Pl., xii.

⁸ B., 1832, 134. ⁹ V. F., clxxi.

¹⁰ G. T. C., xv.; Cat. Vas. Brit. Mus., 481, 564, 575, 823.

¹¹ M. G., ii. lxvi. 4 c; G. A. V., civ.; D. L., xlv.; G. E. V., xvii.; P., clxiii.; M. I., lxxxvii.; T., i. 12, iv. 26.

¹² T., i. pl. 12; D'H., iv. 50; C. F., 83, 84.

¹³ G. A. V., cxxi. cxxii. cxxiv.; M. G., ii. x. 1 b; M. I., c; Bull., 1835, p. 164; A. Z., 1852, s. 230, 234; M. A. U. M., xxxviii.; A. Z., 1853, s. 402; M. M. I., xlv. 2.

¹⁴ G. A., xi.; B. A. B., 1018.

¹⁵ M. G., ii. xxxi. 1 a, lxxxv. 2 a; G. A. V., liv. cxxvi.; G. A. V., cxxv. 2, 204; B., 1846, 97; Curtius Herakles, 4to, Berlin, 1852; M., i. ix.; C. D., 313, 314; St., xv.; B. A. B., 979; C. M., 33, 34; D. L., iv. v.

¹⁶ A. Z., 1852, s. 240; M. I., lxxxviii.; V. G., xxx.; B. A. B., 1630, 659; A. Z., 1852, s. 247; T., v. (i.) 52, 53; A. Z., 1852, s. 229, 234; C. F., 88.

¹⁷ D'H., iv. xxiv. ¹⁸ V. D. C., xi.

¹⁹ M. G., ii. xl. 1 a; G. A. V., lxviii. 8;

playing the lyre of Apollo, having been instructed by Linos, or sounding the double flute in company with Hermes and the faithful Iolaos.¹ As a subordinate, Herakles assists in the Argonautic expedition; performs the sacrifice at the altar of Chryse,² in Lemnos; and mixes in the grand and terrible fight of the gods and giants.³ On many vases he is allied with Dionysos and the followers of that god. He is often seen reposing with the god of wine;⁴ or, when overcome by excess, robbed⁵ of his bow and arrows by the Sileni, whom he pursues. At other times he has penetrated to the regions of the Hyperboreans,⁶ and brings back the golden olive. There is also depicted his marriage with Iole;⁷ his interview with Dejanira,⁸ who holds up the young Hyllos;⁹ the delivery of the poisoned tunic by Lichas;¹⁰ and the immolation of the hero upon the burning pyre of Oita,¹¹ the satyrs looking on, while the immortal portion of the demigod ascends to heaven in the car of Jove,¹² driven either by his favourite Pallas Athene, or by Niké. On the oldest vases he is accompanied in his ascent by Apollo, Dionysos, and Hermes,¹³ and is generally introduced into Olympus¹⁴ in a quadriga. This is followed by the marriage of Herakles and Athene,¹⁵ or Hebe,¹⁶ and the repose of the demigod with his mother Alkmena in Elysium.¹⁷ Zeus, Athene, and Herakles,¹⁸ form another scene in Olympus.

Herakles also appears in scenes of an import difficult to interpret. Thus he is seen standing with his protectors Hermes and Athene,¹⁹ or with Zeus,²⁰ holding a bow and

V. L., ii. vii.; D'H., iii. 31; V. F., cexc.; G. T. C., xv.; A. Z., 1852, s. 234.

¹ M., iv. xi.; V. L., ii. xiii.

² V. L., i. xxiii.

³ G. A. V., lxxxiv.; M., iii. 1, 1 a.

⁴ G. A. V., lix.-lx., lxix.-lxx.

⁵ T., iii. 37; V. G., xxxv.; B. A. B., 1590.

⁶ M. G., ii. xiii. 1 a, 1; A. Z., 1853, s. 400.

⁷ B. A. B., 1016.

⁸ A. Z., 1848, s. 223.

⁹ G. A. V., cxvi.

¹⁰ B., 1845, p. 37; A. Z., 1852, s. 238.

¹¹ M., iv. xli.; B., 1846, 100; G. A. V., xxxi. cc. p. 52, n. 97; V. L., xxxiv.; D'H., iv. 59; A. Z., 1842, s. 248.

¹² D'H., iii. 52.

¹³ M. G., ii. li. 1 b; G. A. V., cxi.

cxxxvi. cxxxvii. cxxxix. cxli.; D. M., iii. xviii.; V. G., xxxvi.; M. G., lxxxiv. 2 a; B., 1845, p. 21; M. G., ii. vii. xviii.; B., 1844, p. 37; C. D., 327-32.

¹⁴ G. A. V., cxxviii. cxliii. cxlvi. vii.; V. D. C., xxv.; C. M., 36, 37; B., 1844, p. 37; V. F., ccviii. ccx.-xi.-xxii. ccxvii. ccxxv.

¹⁵ M. G., ii. xxxvii. liv. 2 a; G. A. V., xviii.

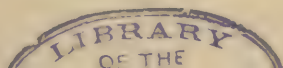
¹⁶ G. A. V., cxxxv.; V. L., ii. xi.; P., celxxvi.

¹⁷ G. A., xv.; B. A. B., 695, 706; A. Z., 1853, s. 402; M. I., lxxxix.

¹⁸ G. A. V., cxliii.

¹⁹ T., i. 22, ii. 22; G. A. V., cxli.; I. S., v. T., xxxv.; A. Z., 1847, s. 24*; 1848, s. 220; A. Z., 1852, ss. 234, 238.

²⁰ G. A. V., cxliii.



arrows;¹ seated on a folding stool, *okladias*, under a tree,² or reposing on the ground in presence of Athene, and having behind him a vine;³ crowned by Niké,⁴ or Hermes;⁵ receiving a libation from Athene,⁶ and attending on her chariot;⁷ performing his supposed expiation;⁸ playing on the lyre,⁹ or on the flute;¹⁰ present amidst warriors;¹¹ carrying Dionysos;¹² in a contest with Poseidon;¹³ received by Poltys and Erechtheus;¹⁴ and with Dionysos, Athene, Ares, and Hermes.¹⁵ His decision between Virtue and Pleasure,¹⁶ is also supposed to be represented. The bust only of the god is sometimes seen;¹⁷ and he is also parodied as a pigmy destroying the cranes.¹⁸ He appears in certain scenes as a subordinate, in connection with Hermes and Athene,¹⁹ or Niké,²⁰ with Kreon, Ismene, Antigone, and Haimon;²¹ in an interview with Silenos,²² or intermingled with Bacchantes,²³ accosted by Zeus,²⁴ and in a symposium with Dionysos,²⁵ and with Poseidon and Palaimon.²⁶

The other myths of the heroic cycle have been classed by Müller according to their local origin, and of these the Attic are the first in importance, and the most remarkable for their number. Of legends, peculiarly Athenian, the adventures of the daughters of Kekrops, such as Herse, belong to the myth of Hermes; the birth of Erichthonios to that of Athene; the rape of Oreithyia by Boreas, to that of the Winds. Tereus and Prokne occur on very few vases, if at all; and the amour of Aithra and Poseidon has been mentioned when speaking of that deity. But the adventures of Theseus, especially the death of the Minotaur, are portrayed at all epochs of the art, more especially on vases of the finest workmanship, apparently the

¹ G. A. V., cliii.

² T., iv. (ii.) 22; G. A. V., cxxxiii.; A. Z., 1852, s. 234.

³ B., 1837, p. 53; A., 1834, p. 334; G. C., c.; G. A. V., cxlii.

⁴ V. F., lxi. lxii.

⁵ D. M., iii. xli.; G. C., c.; I. S., v.; T., xxxviii.; D'H., iii. 49; T., ii. 21.

⁶ Christie, Pl., xv.; D'H., iii. 49.

⁷ C. M., 35; M. G., ii. ix.

⁸ P., cclxxvii.

⁹ B. A. B., 665; M. I., xcix.; V. L., ii. vii.

¹⁰ B., 1838, p. 10; M., iv. xi.; V. L., ii. xxii.

¹¹ A. Z., 1846, p. 340; V. L., i. xxiv.

¹² P., civ.

¹³ C. C., 95.

¹⁴ A. Z., 1846, Taf. xxxix., s. 233; A. Z., 1853, s. 401.

¹⁵ B. A. B., 676.

¹⁶ A., 1832, pl. F. p. 379.

¹⁷ M. G., ii. lxvi. 3 a.

¹⁸ D. M., i. lxiii.; T., ii. xviii.

¹⁹ G. T. C., viii.

²⁰ C. D., 322; A. Z., 1852, ss. 234, 288.

²¹ B., 1836, p. 120.

²² B. A. B., 1590.

²³ C. C., 101.

²⁴ B. A. B., 1028.

²⁵ B. A. B., 676; C. Bt., p. 28. For many subjects, cf. C. C., pp. 36-57.

²⁶ Cat. Vas. Brit. Mus., 581.

produce of the Athenian potteries, and were possibly copied from some work of high renown.

These exploits formed the argument of a cycle of adventure, called the *Theseid*, modelled upon the *Herakleid*. The whole cycle is not represented, but there is enough to show the high antiquity of many portions of the mythos; which, however, are also found mixed up with other Athenian traditions of the adventures of Hermes and Herse, of Boreas and Oreithyia, of Heos and Kephalos, and of the birth of Erichthonios. The labours of the hero often form a series of decorations for cups, which follows the order of his march through the isthmus to Athens. The first is the subject of Aigeus consulting the oracle of Themis.¹ Theseus is then represented discovering the sword and belt;² bending the pine-tree, and destroying Sinis the pine-bender.³ Next are depicted his amour with the daughters of Sinis,⁴ the destruction of the sow or boar of Kromyon,⁵ and the interference of the Nymph Phaia; the wrestling-match with Kerkyon;⁶ the destruction of the robber Polypemon or Damastes, called *Prokroustes*,⁷ or the stretcher, whom he slays with a *pelekys*, on his own bed; the contest with Skiron,⁸ whom he hurls down the rugged rocks to the gigantic tortoise at their feet; the amour of the demigod with the daughter of Skiron; the recognition of Theseus by the aged Aigeus⁹ and Poseidon;¹⁰ the capture of the bull of Marathon;¹¹ the departure of Theseus to destroy the Minotaur,¹² whom on one vase Pasiphaë is seen nursing,¹³ and whom he slays with the aid of Ariadne¹⁴ in the presence of Minos; his marriage with Ariadne at Delos,¹⁵

¹ Gerhard, *Das Orakel der Themis*, 4to, Berlin, 1846.

² Bull., 1846, 106.

³ G. A. V., clix. ccxxxii. ccxxxiii.; V. F., xlix. cxi.; A. Z., 1846, s. 288; B. A. B., 807; T., i. 6, ii. 13.

⁴ C. D., 347.

⁵ M. G., ii. xii. 1 a; G. A. V., clxii. ccxxxii. ccxxxiv.; C. C., 111; C. D., 348.

⁶ C. D., 348; G. A. V., ccxxxiv.

⁷ V. G., ix. x.; G. A. V., ccxxxiv.

⁸ G. A. V., cxiv.; M., iii. xlvii.; P., ccxlviii.; T., v. (i.), 59.

⁹ M. G., ii. lv. 1 a.

¹⁰ M., i. lii.; D. L., xliii.

¹¹ V. F., liv.; C. D., 336.

¹² M. G., ii. lxxxii. 2 a; G. A. V., clxi.

¹³ A. Z., 1847, s. 9*; B., 1847, 121.

¹⁴ V. L., i. xxx.; V. F., ccxcvi.-ccxcvii.; C. D., 333, 335, 337, 338, 339, 340; T., v. (i.) 57, 58; M. G., ii. viii. 1 b, ix. 1 a; G. E. V., xxiii.; G. A. V., clxi. ccxxv.; C. C., pp. 112-114; M. G., ii. xlvii. 1 a; Migliarini, *Acc. Fior. Mem. del*, 4to Fir. 1839, tav. iii.; D'H., iii. 86; D. L., xlii.; B. A. B., 674, 688; 1643, c. Bt. 42, no. 42-44; A. Z., 1852, ss. 237, 238; C. M., 42, 44; C. F., 81-84; T., i. 25; Mon. vi. t. xv.

¹⁵ G. E. V., vi.; M., iv. lvi. lvii.

and her abandonment; his friendship with Pirithoos,¹ and death of that hero; the grand Kentauromachia at the nuptials of Pirithoos, in which the Lapiths are aided by Herakles;² the death of Kaineus;³ the expedition to Troizene to carry off Helen, or Korone;⁴ the invasion of Athens by the Skythes, with the Amazons, Deinomache, and Philonoe,⁵ and victory of the Athenians;⁶ the hero attacking Hippolyte and Deinomache;⁷ Euphorbos, and Melosa; his entrance into Themiskyra;⁸ the death of Antiope on her abduction by the two friends;⁹ their descent to Hades to carry off Persephone; their capture by the Furies;¹⁰ and the story of Hippolytos.¹¹

Belonging to Attic myths are the rape of Kephalos, who is borne off by Heos,¹² in presence of Kallimachos,¹³ and sometimes has at his side the dog Lailaps;¹⁴ the death of Prokris,¹⁵ and the fate of Prokne.¹⁶ An often repeated subject is Boreas bearing off Oreithyia from the altar of Athene, under the olive in the Erechtheum, while Herse and Pandrosos stand astonished.¹⁷ The birth of Erichthonios;¹⁸ the water-drawing at the fountain of Kallirrhoe;¹⁹ Ion and Kreusa,²⁰ and Pandora,²¹ occur less frequently.

The vases of later style present a few adventures of the

¹ B., 1845, 202; 1850, 16; Mon., vi. t. xxxiv.

² V. L., i. xxv. xxvi. xxvii.; C. D., 342, 345, 346; C. M., 43.

³ G. A. V., clxvii.; D. L., x.; A. Z., 1852, s. 250; T., iv. 47.

⁴ G. A. V., clxviii.; C. C., 110; M. A. U. M., xxx.

⁵ M. G., ii. xx. 2 a; G. A. V., clxvi.

⁶ M. P., xxxv.; B. A. N., 1855; St., viii.

⁷ Bull., 1833, p. 151; M., i. lv.; C. C., 115; G. A., 4; A. Z., s. 235; M. A. U. M., ix; Mon., viii. t. xlv.

⁸ G. A. V., clxiii. clxiv. clxv.; M. P., xxxv. xxxvi.; M. G., ii. xxiv. 2 a.

⁹ V. F., cccxx.; A., 1833; Pl., a; Mon., vi. t. xv. xvi.

¹⁰ C. M., 51; Cf. for many vases of the Theseid, C. C., 110–112; B. A. N., iii. 75; A. Z., 1844, Taf. xv.

¹¹ A. Z., 1848, 245 F; A. Z., 1853, s. 2; M., iii. xlvii.; M. G., ii. lxxviii. 1; G. A. V., clviii. clx.; V. G., xii. xiii;

Nouv. Ann., 1836, 139; M., i. lii. liii.; A. Z., 1852, Taf. 1.

¹² G. A. V., s. 39, n. 33; R. A., 1868, p. 348.

¹³ B. A. N., i. tav. i.; T., iv. 12.

¹⁴ C. F., 14; B. A. N., 1844, tav. i. 5; V. D. C., xiv.; R. R. xlii.–xliv. A; A. Z., 1852, s. 340.

¹⁵ D. H., ii. 24, 126; M. A. U. M., xiv.; D. L., xl.

¹⁶ B. A. N., 1845, tav. i., No. 5.

¹⁷ G. A. V., clii. 1; D. M., ii. v.; R. R., xlv. a; A. Z., 1852, s. 240; B. A. B., 1602; C. C., 1068; V. F., cxxi.; G. E., V., xxx.

¹⁸ M., iii. xxx.; G. A. V., cli.; Vase, B. M.

¹⁹ R. V., 31, 32, n. 206; V. F., xliii. xlv. cxxii.

²⁰ A. Z., 1852, s. 401, Taf. xxvii.; L. D., iii. xlv.

²¹ Gerhard, Festgedanke an Winckelmann, 4to, Berl. 1841; C. M., 9; L. D., iii. xliii. xlv.

Boeotian hero Kadmus, forming the Kadmeid. The hero is represented killing the dragon of Ares, which guarded the fountain of Dirke, in the presence of Harmonia, Aphrodite, and satyrs;¹ or of Poseidon, Demeter, Apollo, Artemis, Athene, Niké, Ismene, and Thebe. Athene delivers to Kadmos the stone with which he killed the dragon.² The hero is also seen at the games of Pentheus. The adventures of Semele belong to the cycle of Zeus; and those of Orion are found on only one vase.³ The story of Oidipous, commencing with Laios bearing off Chrysippos,⁴ is found on some vases of the oldest style, in which Oidipous is seen discovered by the herdsman Euphorbos,⁵ and solving the enigma of the Sphinx,⁶ by stabbing the monster;⁷ while, upon the latest of all, the tragic arguments of Euripides and Sophokles occur,—such as Oidipous at Kolonos;⁸ perhaps Etokles and Polynikes;⁹ his tomb; the expedition of the Seven against Thebes,¹⁰ and the scene with Axiokersa and Manto.¹¹

Several subjects are derived from the Thebaid, and principally from the earlier incidents: such as the departure of Amphiaraios in his chariot, drawn by the horses Kallopa¹² and Kalliphora, and with his charioteer Baton; his farewell to his wife Eriphyle,¹³ the young Adrastos, and Alkmaion,¹⁴ a scene which is often repeated;¹⁵ or else he is represented with Tydeus, Adrastos, Deianira,¹⁶ and Eriphyle;¹⁷ especially in the scene in which the last is bribed with the necklace.¹⁸ There are also the quarrel of Amphiaraios and Adrastos;¹⁹ an interview between Antigone and Ismene;²⁰ the death of Eriphyle;²¹

¹ Millin., *Mon. Ant. In.*, ii. xxvii.; *D. M.*, ii. vii.; *Bull.*, 1843, 62; *Bull.*, 1840, p. 49; *R. R.*, iv.; *V. F.*, cexxxix.; *G. V.*, c.

² *Bull.*, 1840, pp. 49, 54; *Bull.*, i. c. 127; *B.*, 1841, pp. 177, 178; *A. Z.*, 1843, s. 26. ³ *C. D.*, 260.

⁴ *Bull.*, 1840, p. 188; *B. A. B.*, 1010.

⁵ *Mon.*, ii. xiv.

⁶ *T.*, ii. 24, iii. 34; *R. V.*, p. 48, No. 424; *M. G.*, ii. (*D. L.*, xvii.) lxxx., 1-6; *Bull.*, 1844, p. 132; *Mus. Blac.* xii.; *C. D.*, 364, 367; *M. M. I.*, xl.; *Mon.*, viii. t. xlv. ⁷ *St.*, xxxvii.

⁸ *A. Z.*, 1853, s. 400; *V. G.*, xxiii.

⁹ *G. A.*, vi.; *St.*, xvi.; *B. A. B.*, 860; *C. C.*, 125.

¹⁰ *R. R.*, xxxv.; *P.*, cclxxix. cclxxx.; *M. A. I.*, x.

¹¹ *V. F.*, ccexv.

¹² *A. Z.*

¹³ *Annali*, 1839, 261, 1843, 206-218.

¹⁴ *Scotti. Illustr. d'un vaso Italo-Greco*, d. *M. Arc. di Taranto*, 8vo, Napoli, 1811; *V. G.*, xx. xxi.; *V. F.*, cexix. ccxx.

¹⁵ *M.*, iii. liv.

¹⁶ *M. G.*, ii. xxxiv., 2 a; *Bull.*, 1844, p. 35; *G. A. V.*, xii. ceviii.; *M.*, iii. liv.

¹⁷ *Panofka, Hyp. Rom. Stud.* i. s. 186.

¹⁸ *D'H.*, ii. 71.

¹⁹ *C. D.*, 367; *T.*, i. 23.

²⁰ *B. A. N.*, iv. tav. vii. xxxii.; *A. Z.*, 1845, xxvii. 49.

²¹ *T.*, i. 21.

the meeting of Admetos and Alkestis;¹ and a figure, supposed to be Dirke;² Periklymenos and Tydeus killing Ismene.³

Another Theban legend, which sometimes appears on vases, is the death of Pentheus by the hands of his mother.⁴ The story of Aktaion⁵ must also be regarded as Theban. No subjects from the Epigoniad are known. Of the local myths of Helle or Theophane, and the fall of Phrixos, that part only is seen which represents Helle crossing the sea;⁶ for what was supposed to be the sacrifice of the ram,⁷ appears now to be more probably the sacrifice made by Oinomaos previous to his fatal race with Pelops. Amongst the traditions assigned to Northern Greece, the Phææan legend of Alkestis is part of the mythos of the Herakleid. One vase only, and that of Etruscan style, represents the parting of Admetos and Alkestis.⁸ Of the legends of Phthiotis, the Achilleid is only an episode of the Troica, and so closely connected with those legends, that it is preferable to refer it to that head. Of the Ætolian traditions, the hunt of the Kalydonian boar is described elsewhere.

The Argonautic Expedition, the great naval epos of Greece, which had formed the subject of the strains of Orpheus, and of which there is so detailed an account in the dry poem of Apollonius Rhodius, occurs only on vases of a late age and style,—the incidents having apparently been derived from such parts of the subject as had been dramatised. Hence they are limited to the later adventures,—such as Jason trying his lance; Tiphys building the Argo;⁹ the sacrifice of Lemnos;¹⁰ the landing of the Argonauts on the coast of Mysia;¹¹ Philoktetes bitten by the serpent;¹² the loss of Hylas;¹³ the victory of Pollux over Amykos; the chasing of the harpies from the tables of Phineus¹⁴ by the Boreads; Jason charming the serpent,¹⁵

¹ M., iii. xl.² L. D., iii. lxix.³ M., i. vi.⁴ Mon., iv. t. xiv.⁵ V. L., i. ii. xi.; M., ii. viii.; G. A., vi.; B. A. B., 1010.⁶ T., iii. 2, i. 1, xxvi.; G. E. V. A.; B. A. B., 996.⁷ R. R., xxxiv. xxxv.; G. A., 6.⁸ Dennis, *Cities and Cemeteries of Etruria*, title-page.⁹ C. D., 875; L. D., xxxvii.¹⁰ V. G., li.; G. A. V., elv.; V. G., l.; G. A. V., eliv.; L. D., ii. cv. cvi. cvii.

cviii.; A. Z., 1845, s. 161, Taf. xxxv. xxxvi., s. 178; D. M., ii. viii.; A. Z., 1846, Taf. xlv.; M. A. U. M., xxii.; M. I., xcvii.; C. M., 30; T., i. 27.

¹¹ V. F., ccxlv.; D'H., iv. 41.¹² A. Z., 1846, s. 285.¹³ B., 1831, 5.¹⁴ M., iii. xlix.; St., xvi. xxxviii. M. A. U. M., xv.; M. I., lxxxii. xcix.; In. Vase, Brit. Mus.¹⁵ V. G., vi.; M., v. xii.; D'H., i. 127, 128, 129; A. Z., 1844, s. 233, attaching

and swallowed by it;¹ the Dioskouri, aided by the enchantments of Medea, destroying the Kretan giant Talos;² Jason's marriage with Medea;³ the return to the court of Pelias with the golden fleece;⁴ the boiling of the ram in the presence of Pelias and his daughters;⁵ the forcible dragging of old Pelias to the caldron; the renewal of Jason's⁶ youth. The death of the children of Medea, and her escape in the chariot of winged dragons; with all the tragic incidents which befell the family of Kreon, are found as the arguments of a Kreonteia.⁷ The most important and most frequently repeated legend is the great hunt of the Kalydonian boar, which, when depicted in its fullest form, has the names of all the hunters and dogs,⁸ or with those of persons not recorded.⁹ The preparation for the hunt;¹⁰ the destruction of the animal, in which scene an ape once appears;¹¹ and the carrying of it home;¹² Peleus and Atalanta¹³ wrestling for the skin; Mopsos, Klytios, and other heroes, acting as umpires at the funeral rites of Pelias, after the sacrifice of the boar;¹⁴ the ill-starred Meleagros and Atalanta,¹⁵ and her supposed change into a lioness,¹⁶ are occasionally represented on the vases.

Of the traditions assigned to Kephallenia that of the eponymous hero Kephalos, an Attic rather than a Kephallenian tradition, is part of the story of Heos, or the Morn; whilst of the Thracian legends that of Lykourgos destroying his family, in consequence of insanity inflicted by Dionysos, belongs to the arguments of the tragedians, or to the adventures of Dionysos.¹⁷ The de-

it with Herakles; An., 1848, p. 107; M. V., ix.; I., s. v. T., xii. T., xvi.; T., xviii.; Bull., 1835, p. 183; A., 1849, pl. i.; G. A., x.; C. D., 256, 257; G. A. V., ccxxxv.

¹ M. G., ii. lxxxvi. 1 b; Mon., ii. xxxv.; Genarelli, l. c. mon. prim. 4to, Rom. 1843, 87; M., i. xxxv. x.; B., 1846, p. 87.

² B. A. N., iii. tav. ii. vi.; A. Z., 1846, Taf. xlv.

³ A. Z., 1844, s. 256. ⁴ V. G., pl. vii.

⁵ M. G., ii. lxxxiii. 1 a, 1 b; G. A. V., clvii. 3, 4; C. C., 124; A. Z., 1846, s. 370; A. Z., 1846, Taf. xl. s. 249.

⁶ Classical Museum, ii. p. 417; A. Z., 1846, s. 287.

⁷ A. Z., 1847, Taf. iii. s. 3; 1843, Taf. xxviii. s. 49, 50.

⁸ M. G., ii. xc.; V. L., xcii.; M., iii.

xliv.; M., iv. lix.; G. E. V., ix.; B. A. B., 1022.

⁹ D'H., i. 22-24, 91-93; M., iii. xlv. 3; I. s. v.; T., lvi.-lix.; G. A., ix. A., 2, 5.

¹⁰ M. P., xi.; A. Z., 1853, s. 402.

¹¹ M. G., ii. xvii.; Millin., Intr. p. xiv.; M. G., ii. xxix.; G. A. V., xxxv.; M. M. I., xlii.; Mon., vi.-vii. t. lxxvii., viii. t. xiv.

¹² D. M., i. xviii.

¹³ G. A. V., clxxvii.; A. Z., 1852, s. 235; M. M. I., xli.

¹⁴ V. G., clviii.; Bull., 1843, p. 68, 1837, pp. 130, 213; Schol. Apollon. Rhod., iii. 9, 2; A. Z., 1853, s. 401.

¹⁵ I., xiii.; D'H., iv., 128; C. D., 252.

¹⁶ B. A. N., iv. tav. iii.

¹⁷ M. B., xii. xxix.; M., v. xxiii., iv. xvi.; V. F., lv.; A. Z., 1846, 253.

struction of Orpheus by the Thracian women,¹ and his descent to Hades to rescue Eurydike,² are a part of the Argonautica; under which will also be found the Corinthian legends of Medea. Thamyras, who belongs to another Thracian story, is seen playing on the lyre in the company of the Muses.³

The vase-painters have rarely selected the adventures of the hero Bellerophon, though he was so intimately connected with Corinth, the site of the oldest potteries. Bellerophon, aided by his son Pisander,⁴ destroys the Chimaira. On many vases, indeed, the winged Pegasus is found, and sometimes more than one; but on the oldest ones, the hero kills the Chimaira with a club, like Herakles; if, indeed, these figures do not represent Herakles and Iolaus destroying the monster according to another version of the legend. On later vases Bellerophon is aided in the same enterprise by the Lycians.⁵ The most usual scenes are the delivery of the letter to Iobates,⁶ the spearing of the Chimaira⁷ by Bellerophon mounted upon Pegasus, and the death of the perfidious Alpheisiboia,⁸ who falls from the winged steed. In one case he kills a stag,⁹ at the marriage with Philonoe.¹⁰

Few Argive representations, except that of the Danaids in the under-world, and the rare tradition of the mad Proitids¹¹ at the altar of Artemis, are given on vases. To Delphic traditions, besides representations of the local deities, must be assigned the death of Archemoros, and the origin of the Nemean games.¹² The principal incidents of the Perseid are the golden shower,¹³ Akrisios measuring the chest for Danae;¹⁴ Danae with her son opening the chest on their arrival at Seriphos;¹⁵ Perseus receiving the winged helmet, the *harpe*, and *kibisis* from Athene,¹⁶ or the Naiads,¹⁷ his flight through the air and rencontre with the swan-shaped Graiai;¹⁸ the death of Medusa,¹⁹

¹ M. I., v.; C. D., 258; M. G., ii. lx.; G. A. V., clvi.; B., 1846, 86; M. viii. t. xliii.

² V. M., 5.

³ M. G., ii. xliii., 2 a; M., ii. xxiii. viii. t. xliii.

⁴ T., i. 1, 2, 204; M., ii. l.; C. D., 246, 253.

⁵ G. A., viii.

⁶ B., 1851, p. 171; M., iv. xxi.; A., 1851, p. 136.

⁷ T., i. 1; V. F., lvii.

⁸ V. F., i.

⁹ M. G., ii. xxix. 3 a; B. A. B., 1022, 630, 614.

¹⁰ B. A. B., 102.

¹¹ V. G., lii.

¹² V. F., ccclxxi.

¹³ A. Z., 1846, s. 285; Mon. vi. t. viii.

¹⁴ A. Z., 1846, s. 286; A., 1847, Pl. M.

¹⁵ M. B., ii., xxx.; A. Z., 1847, s. 285.

¹⁶ V. F., ccclxvi.; C. D., 242; C. F., 95.

¹⁷ M. G., ii. xcii.

¹⁸ Panofka, Perseus und die Graiæ, Abhandl. K. Ak. d. Berlin, 4to, 1848, s. 2, 11; M. M. I., xxxvi.; C. D., 243.

¹⁹ G. A. V., ccxvi.; St., xxxix.; Mus. Blac., x. xi. xii.; B. A. B., 872; 1033; A., 1851, p. 167, Pl. N. O.; A., 1831, p. 154; M. M. I., xlv. 3; V. D. C., xxviii.; Mon. viii. t. xxxiv.

and Pegasos or Chrysaor¹ bursting out of her neck; the flight of the other Gorgons to Poseidon² to inform him of the destruction of Medusa; Perseus showing the Gorgon's head to the Satyrs;³ his arrival at the court of Kepheus;⁴ the rescue of Andromeda,⁵ and the return of the hero to Seriphos, and destruction of Polydektes;⁶ the lament of Danae. Sometimes the hero's bust alone is seen.⁷ The Perseid appears as epical to many poems,⁸ as the shield of Herakles, the Megalai Eoiai, and the Theogony. The defeat of the army of Dionysos connects it with the Dionysiaca.⁹ Athene is also represented showing Perseus the head of the Gorgon¹⁰ at the Deikterion of Samos.

Of the Pisan or Olympian legends the most often represented, but only on the later vases, is the Pelopeid, which was so closely interwoven with the fate of the family of Agamemnon. Only a few of the leading incidents are selected; such as the boiling of the youthful Pelops;¹¹ Poseidon bringing Pelops¹² his horses;¹³ the hero swearing with Oinomaos at the altar of the Zeus of Olympia to the conditions of the contest;¹⁴ the fatal race, and the perfidy and death of Myrtilos;¹⁵ Aphrodite introducing Hippodameia after the victory; and Pelops receiving his title of Plexippos.¹⁶ The Arcadian story of Hippomenes and Atalanta, and their metamorphosis into lions is depicted on a single vase.¹⁷ To the traditions of Amyklai are to be referred the Dioskouroi, who are sometimes represented on vases, although more rarely than might be expected. The incidents connected with them are Leda and the swan;¹⁸ the departure of Kastor;¹⁹

¹ G. A. V., lxxxix.

² G. A. V., lxxxviii.; M. G., ii. lxvi. 4 b, xxix. 4 a; P., cxcvii.; D'H., iv. 126; V. F., lxxi.; D. M., ii. iii. iv.

³ M. G., ii. xcii.; I. V. S., v. T., xliii.

⁴ Cat. Vas. Brit. Mus., 801.

⁵ D. M., ii. iii., iv.; R. R., xli.; C. D., 244, 245; A. Z., 1848, s. 222, 246.

⁶ Mus. Borb., v. li.; M., viii. t. v.

⁷ L. D., iii. lxxii.

⁸ Mus. Blac., xxvi.

⁹ V. G., Pl. iii.

¹⁰ A., 1850, p. 53, Pl. A.

¹¹ G. A. V., clxxxi.

¹² A. Z., 1845, s. 62; A. Z., 1846, s. 252.

¹³ B. A. N., v. p. 57.

¹⁴ A., xx. p. 111, G.; I. S., V. T., xv.; A. Z., 1846, s. 253; A. Z., 1848, s. 222; A. Z., 1852, s. 164; 1853, Taf. liii.-lv.; A., 1840, Pl. N. O., p. 173.

¹⁵ B., 1835, p. 198; M., iv. xxx.; M., v. xxii.; Mon., vi.-vii. t. lxxi. viii. 3.

¹⁶ A., xxi. p. 145 B.

¹⁷ B. A. N., iv. t. iii.

¹⁸ M. G., ii. xxix.; V. F., cexli.; C. D., 369-373; A. Z., 1847, s. 19*; T., iii. 22.

¹⁹ M. G., ii. liii., 1 b; V. G., liii.; V. L., i. xxviii.; M., ii. xxii.; Mus. Blac., xxxi.; St., xi.; C. F., 96; V. F., cexxi.; P., cix.; D'H., iv. 43; C. F., 121; C. D., 120; A. Z., 1847, s. 24*; A. Z., 1849, 74.

the brothers with Helen;¹ the twin brothers mounted,² or conversing with Helen;³ the hunt of the Kalydonian boar; the rape of the Leukippidai;⁴ the quarrel with the Boreadai;⁵ the death of Kastor,⁶ and of Idas,⁷ and Niké or Victory crowning Pollux after the fight with Bebrykos.⁸ Sometimes the brothers are seen mounted and alone,⁹ or as stars led by Heos, or the rosy-fingered dawn. They are also represented at Delphi.¹⁰

To the legends of Northern Greece belongs the fight with the Kentaurs, and it is treated in two different manners on the vases. In the older Kentauromachia Herakles¹¹ appears as protagonist, and the whole story must probably be referred to the interview with Pholos. On the later vases the Kentauromachia is connected with the Theseid, as in the battle with the Lapithai at the nuptials of Peirithoos. It is generally impossible to identify all the scenes; the one most often repeated is the death of Kaineus,¹² by Oreios and Lasbolos.¹³ Sometimes the Kentaurs hurl pines or rocks.¹⁴ Theseus is frequently distinguishable in the *mélée*.¹⁵ and isolated scenes, such as the rape of women, often occur.¹⁶

Either to the same locality, or to Asiatic traditions, must be referred the Amazonomachia, in which, upon the oldest vases, Herakles, Iolaos, and Telamon appear as protagonists, destroying the Amazons, Thraso, Toxis, Kydoime, Tersikyle, and Hypsipyle.¹⁷ On the later vases, however, the Amazons are connected with the Theseid; their arming is represented, and their great irruption into Attica. The *mélée* with the Greeks,¹⁸

¹ V. L., i. lix.; I. M., iii. s. v. T., xli.; C. M., 45; T., v. (1) 56.

² M. G., ii. viii. a, b; C. C., 120; A. Z., 1851, s. 34; C. Bl., p. 44, No. 45; T., iv. 52; T., v. (i.), 71, 81.

³ V. F., clxxv.; A., 1832, Pl. G.

⁴ V. D. C., i.; B., 1844, p. 86; I. S. V. T., xi. xlii.; P., cclxxxii. cclxxxiii.; D'H., i. 130; A. Z., 1845, s. 29.

⁵ G. A. V., cexx.

⁶ G. A. V., exciv.; Mus. Blac. xxx.; G. E. V., D.

⁷ C. D., 25.

⁸ I. S. V. T., xxxii.

⁹ Mus. Blac., viii. xvi. xxviii.; V. F., cexxviii.

¹⁰ A., 1848 K.; if not, Orestes and Pylades at Delphi; A. Z., 1853, s. 129,

Taf. lix.

¹¹ V. F., lxxix.; P., xi. xli. cclii.; C. D., 360, 363; A. Z., 1847, 18*; C. F., 97, 98.

¹² M. G., ii. lxxii. 1 b., lxxxv. 1 a.; V. G., viii.; M. G., ii. xxxix. 2 a.; V. F., xci.-xcii.; G. A., ix.; A., 2; D'H., iii. 81; T., i. 11, 13; B. A. N., iii. p. 118; v. 24; B. A. B., 1023, 588.

¹³ V. D. C., xxxv., Pl. xl.

¹⁴ M. G., ii. lxxxii. 2 b.; M. G., ii. xxxv. 1, 1 a.; Böttiger, i. 3; V. F., cxv. cxvi.; B. A. B., 1629.

¹⁵ V. F., clxxii. ¹⁶ P., excix.

¹⁷ Mon., viii. t. vi.

¹⁸ V. G., xxxvii.; B. A. B., 1023, 1025; Q., 2045; Annali, iv. 258; Bull., 843,

and detached incidents¹ are often depicted, nor is it possible to distinguish these subjects from the appearance of the Amazons in the post-Homeric part of the Trojan war. They bear the names of Scythians and Cimmerians.² On one vase Deinomachos contends with Eumache.³ On another, Nestor takes part.⁴ Sometimes the Amazons are depicted in conjunction with Sirens,⁵ or fighting with gryphons,⁶ in detached scenes,⁷ like the combats of the Gryphons and Arimaspi.⁸ To the Isles belong the legends of the Minotaur of Crete, the sacrifice by Minos of the Cretan bull,⁹ Daidalos and Ikaros,¹⁰ Pandrosos and the golden dog Lailaps,¹¹ Minos, Prokris and Pasiphaë,¹² Kephalos and Prokris,¹³ and Talos, and the Sicilian Dii Palici.¹⁴ From the Hyperborean legends are found the subjects of Hera consulting Prometheus;¹⁵ Prometheus bound to one of the Pillars of Hercules, or to the Caucasus;¹⁶ and Epimetheus receiving Pandora.¹⁷

To Phrygia are to be referred the all-renowned interview of the philosophic Silenos and the gold-seeking Midas;¹⁸ the sacrifice of the ram¹⁹ of Helle; the scene with Tantalos;²⁰ and Marsyas instructing Olympos.²¹ To Africa belong the Niobids;²² Apollo and the Nymph Kyrene; and the Hesperides.²³

The descent of Orpheus²⁴ to Hades to rescue Eurydike is the subject of vases of the later style. The scene of Hades shows

55; A. Z., 1843, s. 138; V. L., xviii. xx. xcv.; V. L., ii. xvii.; B. A. N., i. 106; C. C., 116-17; C. D., 25, cf. 393-1946; I. S., V. T., xl.; A. Z., 1847, s. 97, 19*; T., ii. 1, 8, 10; B. A. B., 1006-1008; St., xxxviii.; V. F., cxxviii.-ix.; D'H., ii. 65; M., ii. xxx.-xxxi.; G. A., 3, 4; C. F., 91, 94; T., v. (i.) 60, 61, 64, 65, 66-7-8.

¹ P., clxvii.; M. G., ii. lxix. 1 a, c, 2 a, 3, lxxiv. 2 b; D. L., xliii.; C. D., 349-363; B. A. B., 678, 690, 163; A. Z., 1852, s. 233-248; M. I., xci. c. 4; G. A. V., cii.; A. Z., 1848, s. 220; St., xi.; B. A. B., 870; M. A. U. M., xix. xxxviii.

² A. Z., 1847, 19*. ³ C. M., 41.

⁴ C. C., p. 92, No. 145.

⁵ Mus. Borb., x. lxiii.; A. Z., 1853, s. 402; M. G., ii. xxiv. 32 a; Mon., ii.

⁶ M., iv. xl.; I. S., V. T., ix. xlv.; P., cclvii. cclviii.; D'H., ii. 56; D'H.,

iv. 110.

⁷ V. F., clxviii.

⁸ P., cxviii.; T., ii. 9, iii. 43.

⁹ M. G., ii., lxxi. 1 a.

¹⁰ B., 1843-80; V. F., ccelxxi.; M. B., xiii. lviii.

¹¹ C. D., 262.

¹² C. M., 46.

¹³ D. L., xl.

¹⁴ C. C., p. 35, 72; A., p. 395; A., 1830, 1832, ccliv., p. 245.

¹⁵ V., xxxv.

¹⁶ G. A. V., lxxxvi.

¹⁷ D'H., iii. 77.

¹⁸ A. Z., 1844, xxiv. 385; M., iv. x.; A., 1844, 200. D.; Silenus nurses a young Satyr, B. A. B., 1609.

¹⁹ V. F., clii.; B. A. B., 1003.

²⁰ V. F., ciii.

²¹ B. A. B., 841.

²² A. Z., 1844, i. 228; B. A. N., i. tav. iii.

²³ D'H., iii. 123; D. M., i. iii.; G. A. V., lxxiv.

²⁴ A. Z., 1843, xi. s. 177, 178; A. Z., 1844, xiii. s. 225.

not only Hades and Persephone, but also the Danaids,¹ Sisyphos, Theseus, and Peirithoos chained and watched,² Herakles dragging away Kerberos, and the Furies and Alkestis.³ On other vases are represented Ixion,⁴ Hermes, Eros, Pan, Rhadamanthos, Triptolemos, Aiakos and Rhadamanthos, Acheron, the Styx,⁵ and Triptolemos, Pelops and Myrtilos, Ailkos, and Manous, Megaira, and the Heraklids.⁶ The punishment of Sisyphos is often repeated.⁷ Elysium is also painted.⁸

Of rare occurrence and uncertain locality are the reputed scenes of water-drawing, though they are perhaps Athenian;⁹ the supposed Enorches and Daisa,¹⁰ and the parody of the Cranes and Pigmies,¹¹ probably Hyperborean.

The events of the Trojan war are so numerous that it is necessary to divide them into three main sections. I. The ante-Homerica, or events before the poems of Homer, and especially the argument of the Iliad. II. The Homerica, or events of the Iliad. III. The post-Homerica, or sequel of the story of the capture of Ilium.

I. The Ante-Homerica. So deeply are the subjects of the war of Troy blended with the whole of the representations on vases, that it is difficult to decide what may not belong to the epos. Thus the golden vine or kantharos cup, which Hephaistos carries as a present to Zeus,¹² the seizure of Tithonos by Heos, or Aurora,¹³ of Ganymedes by Zeus,¹⁴ and the return of Hephaistos to Olympus,¹⁵ are all incidents which precede and are connected with the war. Much light is, however, thrown upon the subject up to the death of Achilles by the vase at Florence, and it is necessary to bear this in mind, in order to trace the connection of events, which, with this aid, may be stated as follows:—the ejection of Hephaistos from heaven, and his reception by Thetis; the rape of Thetis by Peleus from amidst the Nereids,¹⁶

¹ V. F., cxxxv.; M. Bl., ix.; A. Z., 1844, xiii.

² R. R., xl.; V. M., ii.; B., 1835, 41; A. Z., 1844, xiii. xiv.; B. A. B., 684; A. Z., 1852, 234.

³ A. Z., 1843, 191, 192; A. Z., 1843, p. 176; M., ii. 1837, xlix. A., 1837, 209-252; A. Z., 1844, xiv.

⁴ A. Z., 1844, xiii.; R. R., xlv.

⁵ B., 1851, pp. 25-38.

⁶ B., 1851, p. 41; Mon., viii. t. ix.

⁷ G. A. V., lxxxvii.

⁸ M. iv. xv. ⁹ M. G., ii. ix. 2 b.

¹⁰ A., 1850, 214-223, tav. i.

¹¹ V. F., ccclvii.; T., ii. 7.

¹² See the François Vase.

¹³ M., ii. xxxviii.; M., iii. xxiii.; A., 1847, p. 231; D'H., iv. 61; D. L., xxxviii.-xxxix.

¹⁴ M., i., ix.

¹⁵ See the François Vase.

¹⁶ T., i. 19, 20; A. Z., 1852, s. 252, 249; T., v. (ii.) 72, 73; G. A. V., clxxvii. clxxviii.-ix.-lxxx.-i.-ii.; G. T. C., ix.; St., xxxvi.; M. G., ii. lxxxiv. 1 a; A. Z.,

at the instigation of Chiron,¹ to whom she is led by the successful hero; their marriage in the silver² palace of Thetis; Peleus making his spear from the ash-tree of Mount Pelion;³ the gods proceeding to the marriage banquet; the fatal strife instigated by Eris or Hephaistos; the banquet in the palace;⁴ Zeus ordering Hermes to conduct the goddesses to the judgment of Paris; the device of the throne with secret springs, and the return of Hephaistos to heaven;⁵ Paris and Oinone; Paris surpassing his brethren at his father's court; his fatal award of the apple to Aphrodite after the bathing of the three rival goddesses;⁶ the young Achilles seethed in the caldron of immortality;⁷ confided to Chiron;⁸ consigned to the court of Lykomedes, and his discovery by Ulysses;⁹ the oath of Helen's suitors;¹⁰ the sailing of Paris to the court of Sparta, and seduction of Helen,¹¹ who is led to Priam;¹² Telamon bidding adieu to Ajax and Teuker;¹³ the sailing of the Greeks to Troy, and the incident of Philoktetes bitten by the serpent; the fatal deer-hunt of Agamemnon,¹⁴ and sacrifice of Iphigenia;¹⁵ the landing of the Greeks in Mysia, and wounding of Telephos, who pursues Auge;¹⁶ Ajax and Achilles playing at dice in the Greek camp;¹⁷ Achilles and Briseis;¹⁸ and the contest of Hektor and Diomedes over the body of Skythes.¹⁹

1843, s. 62; V. G., iv.; R. R., i. ii. iii.; Mon. I., xxxvii. xxxviii.; V. F., cccxxvii. cccxxviii. cccxxix. cccxxx. cccxxxii. A female followed by a man with a lance; D. L., xl. probably is the same subject; B. A. B., 1005; A. Z., 1853, s. 400; D. L., xxxiv.; P. P., lviii.; C. C., 132, 133, 134, 135; R. A., 1868, p. 348.

¹ Bull., 1844, p. 94; 1846, p. 69; C. F., 100; V. F., lxxvii.-viii.; V. F., cccxiii. cccxiv.; M. A. U. M., x.; C. D., 378-380; L. D., iii. lxx.; A. Z., 1843, s. 62.

² B., 1845, 116, 210-214; 1846, 38; B. A. B., 842, 1639; V. L., i. xci.; I. S. V. T., xlvi. xlvii. liv.

³ L. D., iii. lxxiv.

⁴ M. G., ii. xxiii. 1 a; I. S. V., t. ix.; M., v. lxix.; Mon., vi. vii. t. lxx.

⁵ M., liv.-lv.; I. S. V., t. x.; D. M., i. p. i.; L. D., 22, xxiv.

⁶ G. A. V., lxxi.-lxxii.-lxxiii. lxxvi. ccxvi.; M. G., ii. xxxiii. 1. a; Gall., d'Art Dram., 8vo., Heidel. 1839; V. G.,

xlii.-xliii.; A., 1845, 132-215.

⁷ G. A. V., lxx.

⁸ M. I., lxxxvii. i.; R. V., 407; M. Etr. Pr., d. c. 1500; C. C., 136; M. I., lxxxvii.; R. A., 1868, p. 348.

⁹ V. G., lvii.; Bull., 1846, 163; C. D., 380.

¹⁰ C. C., p. 77, No. 129; C. D., 377; B. A. B., 955, 1029; A. Z., 1851, s. 387, xxxvi.

¹¹ Bull., 1847, 158; Italynsky, Vasi, xii.; B. A. N., iii. 80-92.

¹² V. G., liv. ¹³ R. R., lxxi.

¹⁴ M. A. U. M., xxiii.; M. I., lxxxix.

¹⁵ V. F., ccli.; C. D., 381; R. R., xxvi.

¹⁶ C. D., 384.

¹⁷ V. F., clxi.; Mon., ii. xxii.; M. G., ii. lii. 1 a; G. A. V., cvi. cxiv. ccxix.; D. M., lxvi. ccii.; C. D., 320, 385, 398, 403; B. A. B., 1630-1631. Campanari, Amf. Volc. Achille ed Ajace, 4to., Rome, 1834.

¹⁸ G. A. V., clxxxvii.

¹⁹ G. A. V., ccxii.

Several of the leading incidents of the Homeric, the great poem of the Iliad, are depicted on vases, but it was by no means so much resorted to by artists as other sources, which, though of inferior merit, were richer in pictorial subjects. Among the incidents represented are the opening scene of the Iliad;¹ the quarrel of Agamemnon and Achilles; Briseis² led away by the heralds; Ares and Aphrodite wounded by Diomed;³ the capture of Dolon,⁴ and of the horses of Rhesos;⁵ the fight at the ships;⁶ Poseidon advancing to assist the Greeks; the restitution of Chryseis;⁷ the contest with Pisander;⁸ the valour of Menelaos;⁹ the Gods at Olympus;¹⁰ Zeus listening to Hera and Aphrodite;¹¹ and departure of Paris to the combat;¹² and contest with Menelaos;¹³ Achilles singing to the Myrmidons;¹⁴ the restoration of Briseis;¹⁵ Glaukos and Diomed exchanging their armour;¹⁶ the death of Sarpedon,¹⁷ who is borne by Death and Sleep to Lykia; the bed of Helen,¹⁸ and her toilet;¹⁹ Paris and Helen;²⁰ Euphorbos killed by Menelaos; the death of Patroklos, and contest around his body; the grief of Achilles at the news of his death;²¹ the Nereids and Thetis bringing him the arms forged by Hephaistos;²² the funeral games in honour of Patroklos,²³ and visit of Briseis to his tomb; the arming of Achilles, and his departure for the field;²⁴ the arming of Hektor in his quadriga, and departure,²⁵ and his adieu to Hekuba,²⁶ Priam, and Andromache;²⁷ the rescue of Aineias²⁸ by

¹ Arch., xxxii., Pl.; Mon., vi. t. xix.

² G. T. C. E. F.; B. M., 831.

³ G. A. V., exciii.; B. A. N., 1845, iii. xlviii. tav. v.

⁴ M., ii. x.; A., 1834, pp. 295-97; B. A. N., i. x.; Mon., t. vi. xxxv.

⁵ A. Z., 1852, Taf. xlv. s. 481; B. M. 524, 533.

⁶ G. A. V., excviii.

⁷ C. D., 383. ⁸ B. M., 832.

⁹ B. M., 832. ¹⁰ M. L., xxiv.

¹¹ St., xviii.; A. Z., 1848, 218.

¹² M. G., ii. vi. 1 b.

¹³ Bull., 1849, 61.

¹⁴ M. B., ix. xii.; R. R., xiii.

¹⁵ G. T. C. E. F.

¹⁶ M. G., ii. lxxviii. 2 a.

¹⁷ G. A. V., cexxi. cexxii.; Mon., vi. t. xxxi.

¹⁸ R. R., xlix. A. ¹⁹ V. G., xli.

²⁰ R. R., xlix. A.

²¹ M. G., ii. xi.; R. R., lxxx.; Mon., vi. t. xx. xxi.

²² D'H., i. 112, iii. 60; Vas. Brit. Mus.

²³ St., xii.

²⁴ A., 1849, p. 256, I.; B. A. B., 620; M. A. U. M., xx. xxi.; G. A. V., xxxviii. cl.; M. G., ii. xxxvi. 2 a, lv. 1 a, lix. 1, lxiii. 2 a; M., iii. xx.; R. R., vi. 1, xvi.; V. F., li. cexxiii.; G. A., x.; P., cc. lxvi.; D'H., iii. 118; B., 1846, 61; M. P., xii.; G. E. V., xiii.

²⁵ M. L., lxxxii.; V. F., cccv.; A. Z., 1852, 236; M., v. t. xx.

²⁶ A. Z., 1852, 250, 149; M., ii. xxxvi. iii. 1; M. G., ii. lix. 3, lx. 2 a, cf. lxviii. 2 a, lxxxi. 2 a, lv. 1 a; D. L., xii.; G. A. V., clxxxviii.-clxxxix.

²⁷ M. G., ii. xii. xiii. xxiv. 2 a, lxxiv. 1 a; G. A. V., cci.-ccii.; B., 1842, 170; A. Z., 1852, 247; C. F., 106-108.

²⁸ G. A. V., cxliv.; Mon. iii. 1.

Aphrodite from the combat with Achilles; the fight of Hektor and Achilles, respectively aided by Athene and Apollo;¹ the death of Hektor;² Achilles dragging the corpse of Hektor, attached to his chariot, round the sepulchre of Patroklos, whose shade hovers over it;³ Priam led by Hermes into the presence of Achilles, and entreating⁴ for the corpse of Hektor, which is brought back;⁵ the sepulchre of that hero;⁶ Helen and the Trojan women.⁷

The Post-Homerica.—Very numerous representations of events, connected with this part of the Trojan war, are found on vases of all periods, such as the adventures of Troilos and Polyxena. Troilos proceeds beyond the city walls to exercise his horses, and to obtain water from the fountain; the ambush of Achilles; the pursuit of the fugitive Troilos, and his immolation on the altar of the Thymbrean Apollo;⁸ the monomachia of Achilles and Hektor over Troilos;⁹ the rescue of his body by Hektor, Aineias, and Deiphobos,¹⁰ and his sepulchral rites;¹¹ the arrival of the Amazons at Troy;¹² their arming and contests with the Greeks;¹³ their combating against Nestor and Antilochos;¹⁴ the monomachia of Achilles and Penthesilea,¹⁵ and her death,¹⁶ and Ajax and the Amazons.¹⁷ These are followed by many incidents out of the Aithiopis, as, for example, the arrival of Memnon and his Aithiopians;¹⁸ the combat of Achilles and Memnon over the fallen Antilochos, who had replaced Patroklos as the friend of Achilles;¹⁹ their mothers,

¹ M. G., ii. xii. xli. xxxv. 2 a, lxxiv. 1 a; G. A. V., cci.-ccii.; B., 1842, 170.

² D'H., iii. 62; G. A. V., cci.-ccii. cciv.

³ M. G., ii. xvi. 1 a; G. A. V., cxviii. cxviii. cxix.; I., i.-v.-vi.; M., v. x.-xi.; St., xii.; R. R., xvii. xviii.

⁴ B. A. N., i. p. 107; A. Z., 1844, s. 231; A. Z., 1852, 245, 251; G. A. V., cxcii.

⁵ M. I., xciv.; Mon., viii. t. xxvii.

⁶ M., v. xi. ⁷ B. A. B., 1019.

⁸ A., 1850, 66-108, E. F., G. A. V., xii. clxxxv. cxxxi. cxxiv. cxxv. cxxvi.; B. A. B., 682, 1642; M. G., ii. lxiv. 2 a.

⁹ G. A. V., cxxxi.

¹⁰ V. G., xviii.; cf. G. A. V., ccix; Mon., iii. lx. ¹¹ V. G., xviii.

¹² G. A. V., cxix.; M. G., ii. vi. 1 b.

¹³ G. A. V., cxxii.; M. G., ii. lvi. 1 a.

¹⁴ C. C., 145.

¹⁵ G. A. V., ccv.-ccvi.-vii.; I., i. xxix.; T., ii. 57; G. A., v.; M., ii.-xi.-xiii.; A. Z., 1852, s. 236.

¹⁶ T., iv. (ii.) 20; De Witte, Études, p. 31.

¹⁷ C. D., 392.

¹⁸ M. G., ii. lvi. 1 a; G. A. V., xliii. ccvii.; C. D., 391; A. Z., 1846, 1, cf. xxix.; B. A. B., 954.

¹⁹ G. A. V., c. cxvii. cxviii. cxxx. c. lxviii. cciv. ccv. cxxii. cxxx. cxxx.; D. L., x. xi.-xii.; M. G., ii. xxxv. xxxviii. xlv. 1 a, xlix. 1 a, xci.; V. G., xlix.; G. E. V., xiii.; Ronlez., Ac. Br., viii. H.; V. D. C., xxv.; M., ii. xxxviii.; G. T. C. D.; V. F., civ. cviii. cxiv.; St., x.; A. Z., 1851, s. 346, 360; Taf. xxxi.; A. Z., 1853, s. 401; C. F., 112.

Thetis and Heos, sometimes mix in the strife,¹ assisting them, or interceding with Zeus;² the *psychostasia*, or weighing of the souls of the heroes by Zeus upon Olympus;³ and Memnon borne off by his mother to Susa.⁴

These incidents are followed by the great fight outside the walls of Troy, and the victory of Lykaon; Achilles shot in the heel by Paris;⁵ the fight of Ajax and the Greeks over the corpse of Achilles,⁶ which is rescued and brought back to the Greek camp on the shoulders of Ajax,⁷ preceded by the sorrowing Thetis,⁸ who deplores his death; and the lament of the Nereids;⁹ the departure of his soul to Leuke, or the Isle of the Blest; the contention of Ajax and Ulysses for his arms, the voting of the Greeks and the Atreidæ, the attempt of Ajax to kill Ulysses, to whom the arms are delivered;¹⁰ the suicide of Ajax;¹¹ the theft of the Palladium, and quarrel about the same;¹² Philoktetes bitten by the serpents; the making of the wooden horse,¹³ and Sinon led to Troy.¹⁴

The terrible scene of the last night of Troy is depicted in all its horrors.¹⁵ Kassandra is ravished by Ajax Oïleus at the altar of the Pallas Athene of Ilium;¹⁶ the young Polites is seen killed at the feet of Priam, who is transfixed by Neoptolemos¹⁷ on the altar of Zeus Herkeios, and the youthful Astyanax is thrown from the walls, while the Trojan women make all the

¹ D. L., ix. Mon. vi. t. v. a.

² I. S. V. T., x.; V. F., cccix.; G. E. V., xxviii. xxix.

³ G. A. V., clvi. clxxxix.; M. G., ii. xix. 1, 1 a; B., 1831, 5; P., cclxii.; Mon., ii. x.

⁴ M. G., ii. lx.; C. C., p. 33, 70, V. F., clviii.; M. A. U. M., v.; Mon., vi. t. v. a.

⁵ G. A. V., cl.; C. C., p. 94, 147; D. L., xvi.; Bull., 1834, p. 35; M., i. li.; G. T. C., vi.-vii.; C. C., 300.

⁶ G. A. V., xlix. ccxxvii.; M. G., ii. xc.; C. C., pp. 94, 148.

⁷ C. F., 110; M. G., ii. 2, lxvii. 2; B., 1845, 19; R. R., lxviii.; Mon., ii. xi.; C. D., 404, 405; C. C., 148; B. A. B., 1641; A. Z., 1852, s. 236, 237, 238; T., iv. 53.

⁸ G. A. V., xcviii. ccxv.; M. G., ii. ii. 2 a; G. A. V., ccxii.

⁹ G. A. V., ccx. ccxxv.; M. G., ii. xlix. 2 a; Mon., vi. xlvi.

¹⁰ Arch., xxix.; Mon., viii. xli.

¹¹ M., ii. viii. vi. xxxiii.

¹² M. G., ii. xxxvi.; B., 1838, p. 85; M., ii. xxxvi.; V. F., ccexxxiii.; A. Z., 1848, s. 255; Taf. xvii.; B. A. B., 908; M. A. U. M., xxviii.; A. Z., 1852, s. 400; A., 1830, p. 95; Mon., vi. t. vii. xxii.

¹³ G. A. V., ccxix.-ccxxxx.; A. Z., 1849, s. 76. ¹⁴ T., iii. 29.

¹⁵ Bull., 1851, 35; G. A. V., ccxii. ccxiv.; Bull., 1836, 71 G.; R. R., xiii.-xiv.; Mon., I. xxiv.; B. A. B., 1642; A., 1831, p. 381 A.

¹⁶ G. A. V., ccxxviii.; V. L., ii. xxiv.; Bull., 1838, p. 18; V. L., ii. iv.; R. R., lx. lxi.; V. F., ccclix. l.; G. E. V., xii. xxii.; P., ccxciv. ccxcv.; D'H., iii. 57; C. D., 407, 408, 409, 410; A. Z., 1848, xiii. xiv. xv. s. 209; B. A. B., 1649; T., i. 20.

¹⁷ C. C., p. 95, 149; V. F., ccexliv. G. E. V., xxi.

resistance they can to the aggressors. Aineias flies, bearing the aged Anchises on his back, and leading Kreusa and Iulos.¹ Menelaos, at the instance of Aphrodite,² lets fall his sword as he pursues Helen to the statue of Athene,³ or Apollo.⁴ Akamas⁵ and Demophon lead back their grandmother Aithra to Athens; the shade of Achilles⁶ demands the sacrifice of Polyxene,⁷ which is performed at his tomb.⁸ The return of the fleet;⁹ Achilles at Leuke,¹⁰ the flight of Aineias, the return of Menelaos and Helen to Sparta,¹¹ Neoptolemos and Hekuba,¹² close the history of the war, and it will be seen that all its leading events are represented.

Many scenes may belong either to the *Ante* or *Post-Homerica*, especially the former, such as Achilles¹³ and Briseis,¹⁴ from whom he receives a draught of wine;¹⁵ Achilles conversing with Phoinix;¹⁶ the hero rushing on in his quadriga;¹⁷ one of his single combats;¹⁸ scenes in which appear Thetis, Menelaos, Achilles, Patroklos, Ulysses, and Menestheus, or Ulysses, Agamemnon, and Diomedes;¹⁹ the march of the Greek or Trojan army;²⁰ Skeparnos receiving a libation from Victory before Aineas;²¹ the chariot of Anchippos, drawn by the horses Simos, Pyrokome, Kallikome, and Kalliphthera;²² the combat of Hektor and Diomedes over a Scythian;²³ the heroes Protomachos, Eukleides, and Kalliphanes;²⁴ Priam and Polyxena, or Cassandra;²⁵ Glaukos, Periphas, Demodokos, and the females Klyto and Hippolyte;²⁶ Ajax contending with Hektor and Aineas;²⁷ Hektor,

¹ G. A. V., cexvi. cexviii. cexxvi.; M. G., ii. lxxxv. 2 a; R. R., lxviii.; G. E. V., xxv.; C. D., 412, 413, 414; A. Z., 1852, s. 247; M. I., lxxxviii.

² G. A. V., clxix.; M. B., ii. v. 2 a; V. L., II. xxxiii.; D'H., iv. 94; D. L., xxxv.; A. Z., 1852, s. 238, 247.

³ D'H., iv. 74; C. C., 150; B. A. B., 1642.

⁴ D. L., xlii.; A., 1849, D.

⁵ G. A. V., cxxiii. cxxix. clxxi. clxxii.; M. G., ii. xlix. 2 a; T., 1 s. 29, iv. 1; R. R., lvii.; Mon., ii. xxvi.; C. D., 412-413; A. Z., 1853, s. 346, Taf. xxx.; A. Z., 1853, s. 401.

⁶ G. A. V., cxcviii.; G. E. V., xvii.; A. Z., 1849, s. 144.

⁷ V. G., xxii.; C. D., 415.

⁸ V. D. C., liii.

⁹ A. Z., 1847, s. 97; 1851, s. 287, xxviii.

¹⁰ B. A. B., 1644.

¹¹ M. A. U. M., xxxii.

¹² A. Z., 1852, s. 251.

¹³ V. L., ii. ii.

¹⁴ G. A. V., clxxxvii.

¹⁵ G. A. V., clxxxiv.; M. G., ii. lviii.; V. D. C., xii.

¹⁶ G. A. V., xlv.; Mon., i. xxxv.; D'H., ii. 62.

¹⁷ M. G., ii. lii. 1; G. A. V., ci.; M. G., ii. xxxiii.-vii.; I., l. iv.; B. A. B., 638.

¹⁸ G. A. V., clxxvi. cxcviii.

¹⁹ M. G., ii. lxxxvii. 1 a, b., x. 1 a.

²⁰ G. A. V., clxxxii.

²¹ M. G., ii. lxiii. 2 a.

²² G. A. V., cvii.; Mon., iii. xlv.

²³ G. A. V., cxiii.

²⁴ Bull., 1838, p. 37; Mon., ii. xlv.

²⁵ D. L., xlii.

²⁶ C. D., 394; G. A. V., cxc. cxc.

²⁷ M. G., ii. 1, 2 a.

Tydeus, and Aidas;¹ and a Phrygian warrior leading a horse to an altar;² and other scenes from the Troica.³

Probably to various incidents of the war of Troy, or of the expedition against Thebes, are to be referred subjects once familiar, but now no longer to be recognised, representing contests of warriors on foot;⁴ warriors accompanied by archers⁵ and dogs;⁶ quadrigæ, or chariots, either alone or accompanied by warriors on foot,⁷ entering into the strife;⁸ warriors and horsemen;⁹ warriors arming¹⁰ in the presence of old men; armed warriors¹¹ marching,¹² intermingled with women,¹³ or receiving wine from females,¹⁴ or marching with children,¹⁵ or departing from old men,¹⁶ or crowned by Victory.¹⁷ There is an incident, as yet unexplained, of a warrior and slinger.¹⁸

Fewer in number are the subjects derived from the Nostoi, nearly all of which are found upon vases of the later styles. The return and death of Agamemnon, at the hands of his adulterous wife, Klytæmnestra, belongs rather to the tragic drama than to the work of Agias. The subjects of the attempted

¹ A. Z., 1852, s. 235; Mon., ii. xxxviii.

² A. Z., 1853, s. 402.

³ V. L., ii. xl.; V. D. C., xlviii.; G. A. V., clxvii.; M. G., ii. ix. 2 a; V. D. C., Pl. li. xeviii.; V. L., ii. viii.; I., i. xli. c. exiii.; V. F., ccevi.; M. G., ii. xxiii. 2 a; M. G., ii. lxxxii. 2 a; Mus. Blac. v.; M. G., ii. xxvii. 2 a; G. A. V., xxxi.; P. clxxviii.; C. C., 140; V. G., v.; M. G., ii. lxxiv. 2 a; V. L., i. lxxxviii. lxxxix.; I. S., v.; T., xliv. pl. 1; C. D., 395, 396, 397.

⁴ G. A. V., xlviii. lxiii. lxxii. cexix. cxlix.; V. F., cclxxx. cclxxxiv.

⁵ G. A. V., lxxi. cvi.; M. G., ii. vi. 1 b; V. L., ii. iv.; V. L., ii. vi. x. xvi.; G. E. V., xxx.

⁶ M. G., ii. xxxii. 2 b.

⁷ M. G., ii. xxxiv. 1 a; St., x. xxxv.; G. A. V., xvi. cexi.; G. A. V., cxxxvii.; M. G., ii. xlvii.; G. E. V., i. xxx.; G. A. V., cvi.; M. G., ii. lxiv. 4 a; G. A. V., lxii.; G. A. V., xcxi.; M. G., ii. xxxii. 1 b; V. F., cexiii.-xiv. cexciv.; P., clxxx.; C. D., 677, 678, 684, 686, 687, 688, 689, 690, 694; M. G., ii. xxxi. 1 b; D. L., xiv.; D'H. ii. 106; V. L., i. iii.

⁸ G. A. V., xci.; M., iii. xxiv.

⁹ M. G., ii. lxxviii. 1 a, 1 b; G. A. V., cecxix.; V. D. C., xlvii.; G. A. V., cxx.; V. F., cclxxviii.; Ing. Mon. Etr. s. vi. T. H.; B. A. B., 702.

¹⁰ M. G., ii. lxxxvi. 2 a, 2 b; St. Petersb. Acad., 1847; I., T. V. M., 6; M. G., ii. xiii. 3 a; M. G., ii. lxxxi. 2 a, b; G. A. V., xxvi.; V. L., i. xlvi. xxi. xxii.; P., cxi.; P., cxii.; P., i. lxxvii.; M. P., viii.; D'H., iii. 77; V. F., cxiv. qxvii. cexciv.; V. F., exc.

¹¹ M. G., ii. lxix. 3 b; V. L., ii. xli.; V. F., cceix. cecxii.; G. A. V., cxlix.; V. F., ex. cxii.

¹² D'H., iii.

¹³ D'H., ii. 61, 71, iii. 121; Mus. Borb. vi. xxxix.; V. F., cexxxiv.

¹⁴ V. G., xxxviii. 3; M. G., ii. xviii. 1 a; lv. 1 a, clxxviii. cexxviii.; M. G., i. lvi. 3 a; M. G., ii. xvi. i. 1 b; V. F., cexxvii. cex.; V. F., ccecx.; T., iii. 42; P., i. l.

¹⁵ M. G., ii. xlvii. i. 2 a.

¹⁶ V. D. C., xxxvi.; T., i. 5, 14, iii. 42; V. L., i. xciv.; V. F., cclxx. xvii. cexxviii.

¹⁷ V. G., xlvii.

¹⁸ V. F., clxix.

murder of Diomed by his wife, and the arrival of that hero at Iapygia,¹ are perhaps represented, as well as the visit of Menelaos to Proteus,² Neoptolemos and Hermione at the sepulchre of Phoinix,³ and the interview of Menelaos with Idothea and Proteus.⁴

The *Odyssey* presented many subjects for the pencil of the artist. The destruction of the eye of Polyphemos,⁵ the escape of the hero under the ram,⁶ the *Nekyomanteia*, and appearance of the shades of Elpenor and Teiresias,⁷ the encounter with Skylla⁸ and Charybdis, the Sirens⁹ and their fate,¹⁰ Ulysses and Kirke;¹¹ Ulysses, Mentor, and Kirke;¹² Charon ferrying Ulysses over the Styx,¹³ Nausikaä playing at ball,¹⁴ the hero discovered by Nausikaä,¹⁵ Ulysses leaving Alkinoos, Penelope spinning the web,¹⁶ the hero recognised by Eumaios and his dog,¹⁷ the encounter of Iras,¹⁸ Telemachos and Penelope,¹⁹ the suitors,²⁰ the visit of Telemachos to Nestor,²¹ Telemachos with Pisis-tratos received by Helen,²² Ulysses and Penelope,²³ and the suitors shooting at a ring.²⁴

From the *Telegonia* have been depicted the subjects of Kirke giving her commands to her son, *Telegonos*;²⁵ his arrival at Ithaka, the second marriage of Ulysses,²⁶ and his death, by the fall of the pristis or thornback.²⁷ Intimately connected with the *Nostoi* are the subjects which are first developed by the

¹ B. A. N., 1845, xlviii. tav. v. p. 97.

² Mus. Bor., xii. lviii.

³ V. G., xviii.

⁴ V. D. C., xxiii.

⁵ Mon., i. vii.; V. F., cccxxxiv.; C. D., 416; A. Z., 1853, ss. 120, 122.

⁶ Bull., 1834, p. 166; R. R., lxxv. i.; Mon., i. vii.; V. F., cccxxxv.; C. D., 417; C. C., 151; B. A. B., 1645; M. I., xcix.

⁷ R. R., lxxiv.; Mon., iv. xix.; B. A. N., i. p. 100; tav. i.

⁸ D'H., iii. 116; M. I., ciii.

⁹ D'H., ii. 75; T., iii. 59; M. G., ii. ix. 1 b; Mon., i. viii.; C. C., 152; C. M., 57; T., i. 26.

¹⁰ M. P., xxiii.; C. D., 418.

¹¹ G. A. V., cexxx. holding the molys; Bull., 1838, p. 28; M., v. xli.; for the supposed Kirke, M. P., viii.

¹² D'H., iii. 43.

¹³ G. A. V., cexl.

¹⁴ V. F., ccciv.

¹⁵ G. A. V., ccxviii.; Bull., 1838, 12; Mon., i. vi.; Mus. Blac., xii.; A. Z., 1852, s. 247.

¹⁶ De Witte, Ac. Brux., x. No. i.; T., i. x.; V. G., lx.; Bull., 1843, 261; P., i. lvi.; C. D., 419; C. C., 153; A. Z., 1852, s. 248; A., 1841, p. 261.

¹⁷ Bull., 1851, p. 55, 1838, p. 28; R. R., lxxvi.; Jahn, Ber. Sacs. Ak. 1854, p. 51; Taf. ii.; M., v. xli.

¹⁸ M. G., ii. lxxv. 1 b; I. S. V. T., lxxvii.; V. D. C., xxiii.; B. A. B., 884.

¹⁹ M. G., ii. lxxv. 1 a; D'H., iv. 74, 88.

²⁰ Bull., 1851, 57.

²¹ C. D., 420.

²² G. A., i.

²³ M. G., ii. lxxv. 1 b.

²⁴ Mus. Borb., vii. xli.; A. Z., 1853, ss. 120, 122.

²⁵ Bull., 1842, 82.

²⁶ T., v. (ii.) 85.

²⁷ Bull., 1833, p. 116; D'H., ii. 27;

V. F., clxvii.

tragic writers, and which connect the mythic legends of Greece with the historic cycle. Of these the Oresteid is of most common recurrence, but only on vases of the later style. Its funeral import, and its allusion to the Greek doctrine of Nemesis and destiny, rendered it peculiarly appropriate for the decoration of vases destined to sepulchral purposes. The magnificent dramas of the Athenian stage had, moreover, earned for it great popularity among the Greeks. All the principal incidents are found represented: as the death of Agamemnon; Elektra,¹ indignant and sad, attended by Chrysothemis and her maids, bearing offerings to her father's tomb;² Orestes and Pylades³ meeting her there, and concerting the destruction of the adulteress,⁴ who is seen with her paramour;⁵ Orestes receiving his father's sword from Elektra, and bringing the brazen hydria, in which he feigns that his own ashes are deposited, to Klytaimnestra;⁶ the two friends, aided by Talthymbios and Chrysothemis, dispatching Aigisthos and Klytaimnestra;⁷ the Furies pursuing Orestes,⁸ who flies to Delphi, and is purified by Apollo,⁹ or by the Pythia,¹⁰ with the blood of a pig;¹¹ the expiation at Troizene;¹² the expedition to the Tauric Chersonese;¹³ Pylades and Orestes taken and bound,¹⁴ and led to the altar;¹⁵ Orestes laid on the altar;¹⁶ the Furies rising from the earth;¹⁷ the delivery of the letter to Iphigenia;¹⁸

¹ D. L., xviii.; A., 1842, pl. L. p. 111, 114; T., i. 7; Raoul Roch. Peint. Ant. I., s. vi. p. 104, 8; V. G., xxxix. surrounded by vases; C. F., 4; V. F., cxxxvii.-xxxix. cxl.; D'H., iv. 86; Mus. Borb., iv. xx.; B. A. B., 959; A. Z., 1844, s. 377; T., v. 79.

² V. D. C., Pl. xlv.; V. G., xiv. xvi.; R. R., xxxiv.; V. F., cli.-iii. clv. clvi.-viii. ccexi.; M. P., xxv.; P., ccxci. ccxciii.; Mus. Borb., ix., liii.; B. A. N., i. p. 92; A. Z., 1848, ss. 222, 223; St., xxxvii. xlv. xlvii.

³ V. G., lvi.; V. D. C., xxx.; R. R., xxix. xxx. xxxi. a.

⁴ V. F., cxxxix. cxli. cxlii.; D'H., ii. 100; T., v. (i.) 87; T., ii. 30.

⁵ V. G., xv.; V. F., cxxxviii.

⁶ V. F., cxliii.; V. L., i. viii.; Mon., vi.-vii. lxvii.

⁷ G. E. V., xxiv.; A. Z., 1847, 24*; B. A. B., 1007; B. A. B., 1616; T., iii.

45, iv. 50; Mon. viii. xv. p.

⁸ V. D. C., xxix.; R. R., xxxvi. lxxvi.; T., iii. 32.

⁹ R. R., xxxv. xxxvii. xxxviii.; B. A. B., 1003; D'H., ii. 36; B. A. N., i. tav. vii.; T., ii. 16.

¹⁰ V. F., cclxvii. cclxxxvi.

¹¹ Kunstb., 1841, n. 84; Bull., 1846, 91; Mon., iv. xlviii.

¹² V. L., i. xiv.

¹³ V. G., liv.; V. L., i. No. vi. p. 15; Bull., 1838, p. 135; Doppel-Palladium 8vo, Moskau, 1850; L. D., iii. lxxi.

¹⁴ R. R., xlii.

¹⁵ A. Z., 1848, s. 22; V. F., lx.; D'H., i. 41.

¹⁶ Mon., iv. lx.; Kalpis, with the word *Αγριος*; A. Z., 1847, s. 20*; A. Z., 1849, Taf. xii. s. 121.

¹⁷ A. Z., 1848, s. 222.

¹⁸ A. Z., 1849, Taf. xii. s. 121.

the recognition of Orestes; the flight to Greece;¹ the death of Neoptolemos, at the hands of Orestes,² Thanatos and the Pythia; the marriage of Pylades and Elektra;³ and the sepulchres of Pyrrhos⁴ and of Agamemnon,⁵ complete the myth.

Few subjects are taken from the semi-mythic period, except those immediately connected with the *Nostoi*, or adventures of the epic cycle, as they were never very popular among the Greeks. The adventures of Orpheus, indeed, part of the great legend of the Argonautics, occur as already stated, on a few vases of a late period; as well as the birth of Erichthonios, the story of Thamyras, the mythic poets Mousaios,⁶ Thallinos, Molpos, Xanthos,⁷ and Linos;⁸ and Sikinnos, the inventor of the lascivious dance.⁹ In the representation of potters, Talos or Hyperbios may be intended; and in the workshop of a sculptor may, perhaps, be beheld the semi-mythic labours of Daidalos;¹⁰ but, on the whole, few, very few, subjects of the proto-historic epoch appear. It was an age not over-popular among the Greeks, for its recollections were intermingled with those of the dynastic tyrannoi—the last and best of whom, Kodros, once only, and in a subordinate character, is introduced on a vase.¹¹

Still more limited is the number of vases on which subjects unquestionably historical have been discovered, although much ingenuity has been exerted to assign many subjects, capable of other interpretation, to events within the historic period. Yet a few subjects, though not, perhaps, those which might have been expected, have been chosen by some of the masters of the pencil to decorate a few choicer specimens of the art. The most remarkable of these have been already mentioned: Homer amongst the potters of Samos, the meeting of Alkaïos and Sappho,¹² about B.C. 600; the burning of Kroisos¹³ on the funeral pyre, B.C. 545; the silphium¹⁴ weighing of Arkesilaos, one of

¹ Mon., ii. xliii.

² R. R., xli.; M. P., vii.

³ C. M., 58; V. G., xxxiv.

⁴ V. G., xxxiv. ⁵ V. G., xiv.

⁶ V. L., i. xi.; B., 1845, 219; M., v. xxxvii.; V. F., ccccx.

⁷ A. Z., 1849, 54.

⁸ B. A. B., 855; De Witte, *Études*, p. 90.

⁹ B., 1836, 122.

¹⁰ G. T. C., xii.-xiii.

¹¹ Braun, *Die Codrus schale*, fo. Gotl.a, 1843; B., 1840, 127.

¹² Steinbuchel, *Dissertazione*, Padov., 1824; M. A. U. M., xxxiii.; Horner, *Alder. Griech. Alterth. Zeit.* 1824, 24; A. Z., 1852, 239.

¹³ M., i. liv.; V. F., cccxix.; C. D., 421.

¹⁴ M., i. xlvii.; V. F., ccl.; C. D., 422; M. I., xevii.

the Battiad line of monarchs at Kyrene, B.C. 580–460; the revels of Anakreon,¹ B.C. 539; and the poet Kydias.² Dareios hunting, the weighing of his tribute, a subject derived from the Persai of Aischylos.³

All these have inscriptions which attest the correctness of the interpretation of the subject; but more uncertain, although accompanied with names, are the athlete Hipposthenes;⁴ the sages Solon and Chilo;⁵ the poets Diphilos, Demonikos and Philippos;⁶ the entertainment of Nikomachos,⁷ the great king,⁸ probably the younger Kyros, or Artaxerxes; and Xenophon.⁹ To the realms of conjecture must be banished such interpretations as the supposed Sardanapalos;¹⁰ the supposed founder of the city of Messene, or of Boia;¹¹ Polykrates of Samos,¹² the rhetor Gorgias,¹³ and the philosopher Aristippos.¹⁴ Other vases have the names of unknown persons, as Lykophron, Epharmostes, Alkimachos, and Aretaios,¹⁵ Athenios,¹⁶ Timandros son of Moschion.¹⁷ To the last period of the fictile art, and to the traditions of another race, belongs the legend of Romulus and Remus,¹⁸ which has been once found on a vase.

Many of the subjects just enumerated may have been really those intended by the vase painters, but the interpretation of them does not rest on a basis so assured as that of either of the two preceding classes. Before the Greeks tolerated historical portraiture, the fictile art had decayed, if not expired; and the love of self and of gold simultaneously supplanted the admiration of heroism, and the simpler but more poetical subjects of the artist.

Several of the Religious Rites are represented upon vases; such as the sacrifices of animals,¹⁹ and the roasting of them

¹ B., 1841, 2; C. D., 291, 428; A. Z., 1845, 126; O. Jahn, *Griech. Dicht. auf Vasenbild*, 8vo, Leipz. 1861.

² A. Z., 1857, Pl. ciii.; R. A., 1868, p. 348.

³ Müller, *Gott. gelehrt. Anz.*, 1840, No. 60, p. 597; C. M., 81; *Rev. Arch.*, 1863.

⁴ B. M., 429.

⁵ B. M., 852*.

⁶ A. Z., 1849, 54; Jahn, 1 c.

⁷ A. Z., 1851, 367.

⁸ M. G., ii. iv. 2 a; M., iv. xliii.

⁹ A. Z., 1846, 196.

¹⁰ C. C., 154.

¹¹ T., iv. (ii.) 60; V. F., cxx.

¹² *Rev. Arch.*, 1852, p. 61.

¹³ C. H., 65.

¹⁴ A., 1850, p. 348; M., iv. xlv. 2.

¹⁵ Mon., vi. t. xx.

¹⁶ R. A., 1868, p. 348.

¹⁷ Böckh, c. i. iii. 624.

¹⁸ M. Bl., xxix., supposing this vase to be true for the list of historical subjects, cf. Longperier, *Rev. Arch.*, 1852.

¹⁹ P. T., iv. 451; C. D., 628, 642; B. A. B., 112; M. I., xevi. 4; M. G., ii. lxxi. 1 b, lxxviii. 2 b; B., 1846, 92; A. Z., 1852, 248; V. L., lxxxi.; D'H., ii. 37; C. C., 62; L. D., iii. lxxxvii.

with spits;¹ conducting bulls to the altar,² the making of libations,³ the drawing of water for lustrations,⁴ purifications,⁵ and sacred baths or ablutions, especially the water-drawing from the Athenian fountain of Kallirrhoe already mentioned;⁶ and the lustration of individuals from crimes. The most remarkable and evident incidents represented are the offerings to Aphrodite,⁷ sacrifices to Hermes,⁸ to Dionysos Stylos, Phallen, or Perikionios,⁹ the sacrifice of a kid,¹⁰ mixed up with representations of Oskophoria or the suspension of masks;¹¹ and also of the sacred ship of Dionysos, the Theoxenia.¹² In most, if not in all, instances the subjects are mixed up with mythical ones, from which they are scarcely separable, and the numerous mythical subjects throw considerable light incidentally on the hieratic ceremonies of the Greeks.

It is not possible to give in a short compass all the illustrations that the vases afford, either directly or indirectly, from their treatment of subjects, of the Civil Life of the Greeks. To this head, however, may be referred several scenes the mythical explanations of which have not yet been discovered, representing ploughing,¹³ the riding in a car drawn by mules,¹⁴ scenes of water-drawing,¹⁵ men gathering olives¹⁶ or other fruits,¹⁷ the vintage,¹⁸ wine-press, and the carriage of panniers.¹⁹ Besides the hunt of the Kalydonian boar, are many others,²⁰ such as of the deer, and even hare.²¹ The favourite Athenian amusement of cock-fighting²² also occurs. Pastoral figures of men playing on pipes, with harps on their backs, and accompanied by their faithful dogs, are seen,²³ as well as scenes of leisure,²⁴ of sleep,²⁵

¹ C. D., 643, 645; L. D., ii. cvi.

² See Niké. ³ T., iii. 55, 56.

⁴ C. D., 643, 645. ⁵ T., ii. 30, 36.

⁶ V. F., xliii. xliv. cxxii.; C. F., 138; L. D., iv. xviii. 20.

⁷ B. A. B., 585.

⁸ V. L., i. lx.; C. F., 60; B. A. N., v. tav. iv.; T., v. (i.) 35, 36; D'H., ii. 97.

⁹ Bull., 1851, 110, B.; I., 1, xxxvii.; Panofka in the Abh. d. K. Ak. Wiss. Berl., 1852, I., 290, 341; V. F., cccxvii.; M. A. I., vii.; C. F., 24.

¹⁰ Mon., vi. t. xxvii.

¹¹ Mon. vi. t. vii.

¹² I., i. xxxiii.; Baron Giudica, xxvi. p. 139; Panofka, V. di Prem. 10, 13.

Mr. C. T. Newton, Tr. R. Soc. Lit. ix. p. 434.

¹³ G. T. C., i. possibly the ploughing of Jason or Cadmus.

¹⁴ G. A. V., cexvii.; D'H., i. 94; M. P., viii.

¹⁵ M. G., ii. lxi. 1; A. Z., 1852, 231, 232.

¹⁶ M., ii. xlv. a; C. C., 76.

¹⁷ M. I., xciii.; C. D., 877, 878.

¹⁸ D'H., iii. 77.

¹⁹ M. I., xciii. 3.

²⁰ P., clxxix. cc. cccxvii.; D'H., i. 91, 93; V. F., lxxxix. xc.

²¹ V. L., i. xviii.; T., iv. 60.

²² B. A. B., 633. ²³ D'H., iii. 78.

²⁴ V. F., clx. ²⁵ St., xxxviii.

of death,¹ and the wail for the dead.² Several scenes are supposed to represent marriages.³ Others are of an import difficult to understand, as men with torches,⁴ with a bull, orgies, local combats,⁵ and captures,⁶ and the natives of Messapia.⁷

The extreme difficulty of explaining certain subjects of the later vases representing youths and females, has induced some antiquaries to recur to the old method of referring them to the mysteries. In a seated female, often represented on these vases, they recognise Teleté, or Initiation,⁸ and give to all these scenes a mystic interpretation, even in those instances in which the presence of the winged figure of Genius, or Eros,⁹ might have rather led to the conclusion that love scenes were intended.

The Palaistra is a frequent subject. The vases of later style have constantly on one side, apparently not intended to be seen, two, three, or more figures standing and conversing, sometimes enveloped in their cloaks,¹⁰ at other times naked and holding strigils¹¹ or lances for the *akontia*,¹² often with older figures, representing the epoptes,¹³ the epistates or paidotribes,¹⁴ with knotted sticks, who instructed the youths, and who hold a wand or branch. Youths are seen at various exercises in the gymnasium,¹⁵ or at rest,¹⁶ or proceeding thither with strigils and *lekkythoi*, or crowned by Niké, or Victory;¹⁷ also athletes drawing lots.¹⁸

¹ P., cexcviii.

² A. Z., 1847, s. 24*; M. M. I., xxxix.; C. C., 61; M. M. I., xcvii.; B. A. B., 1621.

³ B. A. B., 804, 1634; A. Z., 1852. 165; C. D., 646, 653.

⁴ D'H., iii. 36. ⁵ B. A. B., 160.

⁶ P., cclvi.; A. Z., 1850, Taf. xviii.; T., iii. 29.

⁷ A., 1852, 316, M. Q.

⁸ C. D., 429-473; B. A. B., 1611.

⁹ C. D., 474, 575.

¹⁰ T., iv. 1, 13, 48; M. G., ii. lx. lxxxvi. 1 b; Bull., 1847, p. 127; T., ii. 60. For vases referring to the Palaistra, Welcker, *Zeitschrift für alte Kunst*, P., lxxi. lxxii. lxxiv. lxxv. lxxxii. ciii. civ. cxv. cxvi. clxi. clxv. clxxiv. ccliii.; C. D., 722, 724, 726, 735, 745; V. D. C., vii., xiii.; G. A. V., clii.; B. A. B., 623, 811, 813, 818, 843,

846, 878, 889.

¹¹ B. A. B., 595, 610, 649, 679, 700, 709, 797, 1607, 1649; A. Z., 1853, Taf. li. liii.; V. D. C., xv.; V. L., ii. xliii.; M. P., v.; P., ccii. ccvi. ccviii. ccix. cexii. cexiii. cexv. cexvi.; C. D., 714, 715, 716, 717, 718, 719, 721, 722, 723, 724, 747; Mus. Borb., iii. xiii.

¹² C. D., 720, 725, 749.

¹³ V. G., xxvii.; M. G., ii. lxxxv. 1 b.

¹⁴ M. G., ii. lxxxvii. 2 a, b; C. D., 731, 732, 733; A., 1844, c.; T., i. 25.

¹⁵ V. G., x.; M. G., ii. lxxxi. 1 a; C. D., 722, 726; St., xii.

¹⁶ G. T. C., xiii.

¹⁷ M. G., ii. lxxxvi. 1 a; V. L., i. xxxix. A full account of athletic and gymnastic subjects is given by Ronlez in the *Mém. de l'Académie de Bruxelles*, tom. xvi.; D. L., xlv.

¹⁸ T., i. 1.

Most of the exercises of the great games of Greece are represented, especially the Pentathlon.¹ The highly interesting series of Panathenaic vases, which were given as prizes in the Panathenaia, exhibit on their reverses the principal contests of that game.² First is the race of the bigæ, or two-horse chariots,³ as of Teles and Chionis,⁴ which was changed into that with four horses;⁵ that of boys on colts, and wearing only a chlamys;⁶ the victorious horse led home;⁷ the foot-race, either the *diaulos*, or race round the course, or the *dolichodromos*, or race to a term or boundary⁸ by four or five runners; or the armed course, *hoplites dromos*, in which the runners carried shields;⁹ the wrestling-match, *palé*, in the presence of judges;¹⁰ the hurling of the *diskos* or disk;¹¹ leaping, *halma*, with the dumb-bells, *halteres*,¹² sometimes to the music of a flute;¹³ hurling the lance, *akontion*,¹⁴ and boxing.¹⁵ Besides these are represented the poetical or oratorical contests,¹⁶ and the musical contests of boys¹⁷ or of citharists.¹⁸ On some few subjects the names of athletes are inscribed.¹⁹ The torch-race also occurs,²⁰ both on foot and on horseback; and victorious

¹ G. G., i.; A., 1831, p. 53.

² M. G., ii. xvii. For athletic subjects see C. C., p. 99 and foll.; B. A. B., 596, 607.

³ A series of these vases will be seen engraved in Gerhard, 'Vases Étrusques,' fo., Berlin, A. B., to which the following numbers A. and B. refer; cf. 15, 24, and Gerhard, Rapp. Volc., p. 54; I. S., v. ccii.; C. D., 680, 681; G. E. V., A. 2; M. I., xcv.

⁴ Bull., 1843, 76.

⁵ G. A. V., xcii. cxxv. cxxxi.; V. F., ccxii. cclxxvi.; C. D., 676, 679, 683, 685, 690; B. A. B., 587, 592, 1624, 1636; T., ii. 28; A. Z., 1852, 231.

⁶ A. 4; B., 26, 22; G. A. V., ciii.; M. G., ii. lxvi. 2 a, b, 5 a; B. A. B., 582, 624; C. D., 657, 698, 699, 701, 702, 703, 704; V. L., i. xix. cf. i. No. viii.; R. R., xxxv.; V. F., cclxxv.; G. T. C., xiv.; M. M. I., xlvii.; T., i. 52, ii. 26, iii. 47, v. (1) 9.

⁷ V. F., cclxxiv.; D. L., xxxvi.; T., i. 53; G. A. V., xiii.

⁸ A., 12; B., 8, 36; R. V., 53, No. 453; M. G., ii. viii. 2 a, xlii. 2 b, xliii. 1 a, 2 b; C. D., 675; M. I., lxxxviii. 4;

T., v. (1) 6.

⁹ G. A. V., cxxxvi.; M. G., ii. lxxi. 4 b; P., cvii. cviii.; C. D., 673, 674; B. A. B., 887.

¹⁰ B., 2, 4, 22; M. G., ii. xvi. 2 a; M. Bl., ii.; C. D., 706.

¹¹ A., 6; M. G., ii. xliii. 2 b, liii. 1 a; T., iv. 44; V. F., lxxxiv. lxxxv.; P., lxxxvii.; D'H., iv. 63; C. D., 710, 711, 712, 713; A. Z., 1852, 249, n. 142; A., 1846, i.

¹² A., 6; V. F., lxxx. lxxx. lxxxiii. cclxix; D'H., ii. 38, iii. 68, 91; C. D., 727, 734; T., iv. 43; M. G., ii. lxx. 1 a, 2 b, lxxiii. 1 a, 1 b; V. L., i. vii.

¹³ D'H., i. 124.

¹⁴ M. G., ii. lxix. 4 c, lxx. 2 a; A., 6; B., 6.

¹⁵ A., 8, 10; B., 10, 20, 24; V. F., ccxxxii. ccxxxiii.; M. Bl., ii.; M. P., viii.; C. D., 707, 708, 709; T., i. 55, 56.

¹⁶ B., 28; M. G., ii. xxii. 2, 2 a; L. D., ii. xv. xvi.

¹⁷ A. Z., 1845, 339.

¹⁸ B. A. B., 868, 869; A. Z., 1852, s. 247.

¹⁹ G. A. V., xxii.

²⁰ M. G., ii. lxxi. 3 b; C. D., 751; T., ii. 25, iii. 48; M. P., v.

athletes being crowned by Niké.¹ Sometimes an exercise with the pickaxe is represented,² which was used to strengthen the arms, and practised by the wrestler Milo.³

Among the representations of the minor games may be cited that of the hoop, *trochos*;⁴ of the ball, *sphaira*; of dice, *pessoi*;⁵ or draughts, *kuboi*; several kinds of dances,⁶ and among them the armed or Pyrrhic dance,⁷ performed by Korna and Selinikos;⁸ a game supposed to be that of *enkotyle*⁹ or *aiganeon*;¹⁰ shooting at a cock on a column;¹¹ and musical contests,¹² especially the victory of the Tribe Acamantis of Athens;¹³ and diversions introduced at entertainments.¹⁴

On many vases, on which athletic scenes are depicted, the pipers, who played so remarkably in all the Grecian exercises, and in the gymnasia,¹⁵ are often represented, as well as athletic dances,¹⁶ such as female jugglers¹⁷ standing on their heads amidst swords, or drawing a bow and arrow with the feet,¹⁸ or wine from a krater, in that attitude,¹⁹ dancing armed, or merely draped,²⁰ to the sound of the pipe;²¹ and dancers and harpists with amphoræ.²²

Several interesting Dramatic Subjects occur, as that supposed to represent Prometheus Bound, with the Wandering Io,²³ treated in an anomalous manner; scenes from two Satyric dramas, one of Herakles and perhaps Apollo, contending for the tripod; the other the marriage of Dionysos, including players, musicians, chorus-leaders, and the chorus;²⁴ another scene from a Satyric drama, or burlesque, probably by Aischylos, of

¹ T., i. 53-57; ii. 20.

² C. D., 257, 710; C. E., 38, 171; I. M. E., ii. lxx.; Ronlez, Mém. Acad. de Brux., ii. t. xvi.

³ L. D., iii. xlix.

⁴ M. A. U. M., xii.

⁵ C. D., 761, 762.

⁶ P., cccxviii. cexlvi.; T. P., 60.

⁷ M. G., ii. lxxxiv. 2 b; Mus. Borb., viii. lviii.; T., i. 60.

⁸ I., s. v. t. viii.; P., clxxx.

⁹ M., i. xlvii., B.

¹⁰ V. F., cclix.

¹¹ V. F., lxix., or the suitors of Penelope.

¹² V. F., cclxii.; C. D., 755, 756, 759.

¹³ Mus. Bl., i.

¹⁴ D'H., i. 117.

¹⁵ C. D., 753, 754, 758.

¹⁶ St., x.

¹⁷ M. A. I., i. ix.; T., v. (ii.) 93.

¹⁸ B. A. N., tom. v. tav. vi.

¹⁹ T., i. 60.

²⁰ St., xxxv.

²¹ St., xxii.

²² B. A. B., 589.

²³ Millin., Peint. de Vases Ant. T., ii. pl. lv. lvi.; Wieseler, Theater-Gebäude, Taf. iv. 8 a b.

²⁴ M., iii. xxx. In the centre ΔΙΟΝΥΣΟΣ and Ariadne, Venus and ΙΜΕΡΟΣ, one of the actors ΗΡΑΚΛΗΣ, another ΠΑΝ and ΕΥΑ; the chorus is called ΕΥΝΙΚΟΣ, ΝΙΚΟΜΑΧΟΣ, ΧΑΡΙΑΣ, ΔΕΡΟΘΕΟΣ, ΔΗΜΗΤΡΙΟΣ, ΝΙΚΟΛΕΔΗΣ, ΧΑΡΙΝΟΣ, ΔΙΩΝ, ΦΙΛΙΝΟΣ, ΚΑΛΛΙΑΣ, Wieseler, pl. vi. 1.

Oidipous consulting the Sphinx;¹ the Satyric persons of the chorus preparing to appear,² a scene of Silenus and Dionysos,³ a scene from another drama, a parody upon Arion,⁴ Taras,⁵ Palaimon, or the Nereids; a Satyric chorus, led by a female flute-player;⁶ a parody on the Elektra,⁷ another on the Antigone,⁸ or the Elektra, and one of Herakles and the Ker-kopes;⁹ a portrait of the actor Xanthias of Aristophanes;¹⁰ Zeus and Hermes scaling with a ladder the house of Amphitryon, whilst Alkmene is seen at the window,¹¹ probably from the comedy of Amphitryon, by Rhinthon;¹² Zeus, Ganymedes, and another god;¹³ Dionysos and Silenos at the window of Althaia, or Ariadne;¹⁴ the blind Chiron healed by Apollo;¹⁵ a parody of Hera bound to the golden throne, taken from the Hephaistos of the comic poet Epicharmos;¹⁶ another of Theseus and Prokrustes;¹⁷ another meant apparently for Herakles and Auge;¹⁸ Oidipous consulting the Sphinx, represented as a fox;¹⁹ a burlesque Siren, or else Tereus or Epops of the Birds of Aristophanes;²⁰ a parody of Atlas;²¹ two men masked as cocks, and preceded by a flute-player, probably from a comedy;²² and two warriors;²³ a scene also from the Frogs of Aristophanes;²⁴ the wine-flask of Kratinos;²⁵ the slave-driver of Pherekrates;²⁶ the destruction of Ilium, of Phormos;²⁷ a burlesque of the Antigone,²⁸ and the elopement of Helen;²⁹ a parody on Briseis;³⁰ Apollo, Herakles;³¹ arrival of the god at Delphi.

On vases of later style also occur several myths, the argu-

¹ Wieseler, l. c. 10; M. B., ix. xii.; M. G., ii. lxxx. 2 a; Franz. Didask., Æschyl., s. c. Theo. Berlin, 1848.

² T., i. 39.

³ T., i. 41.

⁴ T., iv. 57; Millin., i. 116.

⁵ Müller, Dorier, ii. 349; T., iv. (ii.)

57.

⁶ G. A., Taf. lxxxiii.

⁷ T., i. 35; iv. pl. 10. See Wieseler, l. c.

⁸ A., Taf. lxxxiii.

⁹ Serra di Falco, Antich. d. Sicilia, ii. p. 1, vignette.

¹⁰ Panofka, Cabinet Pourtales, ix. Wieseler, l. c. 57.

¹¹ D'H., iv. 105.

¹² Wieseler, p. 59.

¹³ Mél. Grec. Rom. de St. Pétersbourg, tom. ii. 1859, Pl. xviii.

¹⁴ Panofka, Cabinet Pourtales, x.

¹⁵ Lenormant and De Witte, Élite, ii. xciv.; Wieseler, 60.

¹⁶ Mazocchi, Tab. Her., i. p. 138; D'H., iii. 108.

¹⁷ V. G., xlvi.

¹⁸ Wieseler, iii. 18; Monumenti, iv. Taf. xii.

¹⁹ M. G., ii. lxxx. 2 a.

²⁰ Vas., B. M., red figures.

²¹ Vas., B. M., 1638.

²² Vas., B. M., 659. ²³ T., ii. 57.

²⁴ A. Z., 1849, s. 17.

²⁵ A. Z., 1849, s. 33.

²⁶ A. Z., 1849, s. 42.

²⁷ A. Z., 1849, s. 43.

²⁸ A., 1847, p. 216, pl. k.

²⁹ Cothon, red figures, Brit. Mus.

³⁰ Mon., vi. t. xxxv.

³¹ Ibid.

ments of which often formed the subjects of the drama. Some are connected with Dionysos, as Pentheus¹ killed by Mainads; the insanity of Lykourgos, who destroys his family;² and Hypsipyle;³ the capture of Silenos in the rose-gardens of Midas;⁴ the adventures of Io;⁵ the death of Prokris;⁶ the mutilated Prokne;⁷ the metamorphosed Atalanta;⁸ Atlas and a Sphinx;⁹ the death of Archemoros;¹⁰ the fate of the Niobids;¹¹ Tereus and Philomele;¹² and Antiope and Dirke.¹³

A great number of vases represent the entertainments of adults; and scenes of triklinia often occur. The guests recline upon couches, amusing themselves by whirling their cups in the supposed game of *kottabos*,¹⁴ singing to the lyre,¹⁵ or playing on that instrument¹⁶ or on the flute.¹⁷ On the later vases *hetairai*, especially the *auletrides*,¹⁸ or female flute-players, and sometimes female citharists¹⁹ and boys,²⁰ are seen. Some of these also represent the *akroama* with which the symposium²¹ concluded. One scene is the triclinium of Nikomachos,²² another that of Demetrios.²³ In many of the drinking-scenes candelabra and lamps are represented.²⁴ These often occur with the names of unknown persons, as Smikythos, Tlepolemos, Euthymides, and Sosias.²⁵ The *komos*, or revel, after or during the entertainment, is often depicted;²⁶ the revellers, the leader of whom is

¹ M., i. vi.; Jahn, Pentheus, 4to, Kiel, 1841; B. A. N., iv. p. 13; tav. ii. 3.

² Mon., iv. pl. xvi.; Bull., 1846, p. 88.

³ G., A. E., 10.

⁴ M. G., ii. lxxii. 2 b; G. A. V., cccxxviii.; Mon., iv. 10.

⁵ V. D. C., xlvi.; Mon., ii. lix.; B. A. N., iii. tav. iv.

⁶ V. F., ccv. ⁷ D'H., iv. 76.

⁸ B. A. N., iv. tav. iii. 1.

⁹ B. A. N., iv. tav. v.

¹⁰ B. A. N., ii. tav. v. See subject of Archemoros, supra.

¹¹ B. A. N., i. p. 111, tav. iii.

¹² B. A. N., ii. p. 12, tav. i., n. 5.

¹³ A. Z., 1842, s. 76, 1853, Taf. lvii.

¹⁴ Gerhard, Rapp. Volc., p. 57; T., iii. 10, v. (i.) 16, 84, 90; M. Bl., v.; D'H., ii. 48, 74; Mon., iii. xii. vi. t. li.; M. G., ii. lxxv. 2 a, 2 b, lxxi. 1 b, lxxxiv. 1 b, 2 a, xii. 3 a, xcii. 1; V. L., ii. xxxviii.; P., cv. cl.; I., s. v. t. xxxvi.; B. A. N., i. p. 92; V. F., cxxxii. cxxxiii.; C. D., 805, 810; St., xxvi.; B. A. B., 879.

¹⁵ V. L., i. xxiv. xxxvi. xxxviii. xlviii.; D'H., i. 109; L. D., ii. xxxvii.

¹⁶ M., iii. xii.; M. G., ii. liv. 1 a, 2 a; B. A. B., 1014.

¹⁷ M. G., ii. lxxxiii. 1 b; lxxxv. 2 b; T., ii. 41, iii. 16, 17, iv. 40.

¹⁸ M. G.,/ii. vi. 1 a; lxxxi. 1 a; V. D. C., xx.; V. L., i. xxii.; V. F., cclxxiii. ccelvi.; P., cv. cccxiv. cccxxix. cexli. cexlii.; D'H., ii. 113; T., ii. 52, 55.

¹⁹ V. D. C., viii. ²⁰ P., cexliii.

²¹ Xenoph. Symp., c. 2; Athen., xiv. 7; V. F., cxcviii.; T., i. 50.

²² Vas., B. M., 1646.

²³ Politi, Slancio Artistico, 8vo., Girg., 1826.

²⁴ G. A. V., cxcv. cxcvi.; C. F., 140.

²⁵ Smikythos is known as an eromenos. Tlepolemos and Euthymedes as a potter and artist. A. Z., 1852, s. 249.

²⁶ M. G., ii. lxxviii. 2 a; V. L., i. lxvi. lxviii.; A. Z., 1847, s. 18*; B. A. B., 708; T., v. (i.) 22, 80.

called *komarchos*,¹ are dancing to the pipe, and holding amphoræ.² Youths drawing wine from kraters or bowls;³ or men playing the krotala, dance in wild confusion,⁴ while the intoxicated attended by females,⁵ sometimes with torches,⁶ are frequently represented. A remarkable scene shows Empedokles playing on the flute, while Nikaulos and Charidemos dance with *rhyta*.⁷ Similar to these are representations of youths dancing⁸ with drinking-horns,⁹ with lyres,¹⁰ and crowns,¹¹ and men offering boxes to females,¹² playing with dogs and tortoises,¹³ with the jerboa,¹⁴ or with a hare held by a string;¹⁵ or offering this animal as a present,¹⁶ or holding a pilos,¹⁷ or cups;¹⁸ mounting horses, riding pick-a-back, dancing, playing at see-saw, and other games. Young children are depicted playing with toys, balls, and go-carts,¹⁹ crouching to seize apples, or crawling after a swan,²⁰ or playing at the game of knuckle-bones, or *astragaloi*.²¹

There are also many scenes of men standing and talking to females,²² a man standing between two females,²³ men conversing with youths,²⁴ or with one another.²⁵ On some vases are draped youths and females conversing,²⁶ at work with *kalathoi* and spindles,²⁷ and a host of undetermined actions, representing nuptial ceremonies,²⁸ toilets, and games, and youths with parasols.²⁹ Many vases, especially those which from their small size seem intended for children, have representations of youths.

¹ G. A. V., clxxxviii.

² G. A. V., cxxvi.

³ M. P., xxxiv.; M. G., ii. lxxxi. 1 a.

⁴ M. G., ii. liv. 2 a.

⁵ M. G., ii. lxxxi. 1 b.

⁶ P., cccxx.; T., v. (i.) 18, 19, 20.

⁷ G. A. V., cccxxviii.

⁸ Bull., 1834, p. 229; 1840, p. 54.

⁹ M. G., ii. lxx. 1 b.

¹⁰ M. G., ii. lxxvii. 1 a; Mus. Borb., iv. li.; T., i. 50.

¹¹ V. L., xlv.

¹² P., lxviii.

¹³ V. D. C., xlv.

¹⁴ V. F., cccclxxxvii.

¹⁵ G. T. C., xi. xii., with the name Hippodamos; B. A. N., i. p. 92, the supposed discovery of Boea; I., p. 126.

¹⁶ M. M. I., xlv.

¹⁷ V. D. C., xxi.

¹⁸ V. D. C., xlv.

¹⁹ St., xvii.

²⁰ C. D., 800.

²¹ C. D., 801, 803.

²² D'H., i. 30, 45, 48; ii. 77, 96, 109; iii. 47, 83, 95; iv. 38, 45, 56, 103; C. D., 752; St., xxvi.; T., ii. 59, 60; iii. 57, iv. (ii.) 1; M. G., ii. xlvii. 1 a; lxxv. 2 b; V. L., i. vi.; I., s. v. t. lxviii.; D. L., xv.; P., lii. liii. lxi. lxxviii. lxxx. lxxxi. lxxxiii. lxxxix. xci. xcii. xcvii. clxxv. clxxvi. clxxvii. cex.

²³ G. A. V., lxxxi. clxiii. cc.; T., i. 18, v. (ii.) 70.

²⁴ T., i. 3; M. G., ii. lxxvii. 1 b, 2 a, b, lxxxiii. 2 a, lxxxvi. 1 a; P., lxviii. clxxi. clxxiii.

²⁵ G. A. V., cxliv. ccix.; V. G., x.; T., v. (ii.) 69; M. G., ii. xxii. 1, 2, xxiv. 2 a; I., s. v. t. iv.; P., xcv. xcvii. xcviii. cccxxv. cccxl. cccxlvii.

²⁶ V. D. C., x. xvii. xix.; P., xxxi. cvi.

²⁷ St., xxxiv.

²⁸ R. V., p. 51; V. L., ii. xlv.

²⁹ P., lxxi.

It is probable that future discoveries may determine the meaning of many scenes now deemed of general import, such as youths playing on the lyre to females, holding cups and boxes¹ to men with branches,² taking a necklace out of a box in the presence of a female and an old man,³ offering hares to ladies,⁴ holding cups to other youths,⁵ a youth in a great vase,⁶ youths with females, probably hetairai,⁷ or dancing with tambourines,⁸ or standing at Hermai and stelai,⁹ conversing in a palace,¹⁰ or receiving offerings from their admirers,¹¹ at fountains,¹² females conversing,¹³ pursuing a bull,¹⁴ or looking like Narkissos into a mirror,¹⁵ placing wreaths on an altar, and carrying birds in a cage;¹⁶ in presence of Niké dancing; holding *skiadiskai*, or parasols;¹⁷ with *krotala*; reading poems;¹⁸ in a bath;¹⁹ and Eros,²⁰ apparently in schools,²¹ and females over a hydria. Females alone are represented, with kalathoi and crowns,²² at the bath,²³ as lyristes²⁴ crowned by Niké,²⁵ and with the *skiadiske* or parasol,²⁶ as jugglers, *kybisteres*, standing on their heads amidst swords set upright in the earth,²⁷ swinging,²⁸ sometimes seated,²⁹ or playing with a ball,³⁰ interviews of females,³¹ love scenes.³² Professional women are seen playing on the harp or

¹ V. G., xlv; L. V. ii. xxviii.; L. D., i. xxxv. xl.; Inghirami, M. E. I.; I., s. v. vi. t. i. iv.

² G. A. V., ccxxix.; I., s. v. t. iv.

³ M. G., ii. lxxi. 2 a; V. D. C., xxxi. 2; G. T. C., E. F.

⁴ M. M. I., xlvi. 6. ⁵ V. D. C.

⁶ Perhaps Pelops, G. A. V., clxxx.

⁷ M. G., ii. lxxviii. 1 a, 1 b; V. F., cxxx.; G. T. C., xiv. xv.

⁸ D'H., iii. 111.

⁹ D'H., iv. 45; V. D. C., xxxii.; P., xx. xxii. xxix. 1–liii. ccxxv. ccxxvii. ccxxix. ccxxx. ccxxxiii. ccxxxv. ccxxxviii. cexli. cexlii. cexliv. cexlvii. cexlviii. cclii. ccliv. cclvi.; T., v. 1–5.

¹⁰ M. G., lxxv. 2 a.

¹¹ M. G., ii. lxxviii. 2 a.

¹² B. A. B., 1627; M. G., ii. x. 2 b.

¹³ M., ii. xxvi. 2 a,

¹⁴ Bull., 1844, 100, 101.

¹⁵ I., s. v. t. xxi. ¹⁶ D. L., xxxviii.

¹⁷ C. C., 59; T., i. 2.

¹⁸ D'H., ii. 103.

¹⁹ T., iv. (ii.) 30; P., xxxii.

²⁰ T., i. 59.

²¹ T., iv. (ii.) 58.

²² A. Z., 1852, s. 247, 251; B. A. B., 583, 856, 857; T., iv. (ii.) 31; v. (i.) 37; I., s. v. t. xxix.; P., xviii. xix. xx. xcix. c. cx. cxiii. cxiv. cxxvi. cxxxi. cxxxiii. cxxxiv. cxxxv. cxxxvii.–cxli. cxliv. clxxxiii. clxxxiv. clxxxvii.; D'H., ii. 57, 94, iii. 71; iv. 36, 47; B. A. N., i., p. 91.

²³ M. B., xiv., xv.; I., s. v. t. xxv.; D'H., ii. 25; C. D., 763, 765; B. A. B., 671; T., iv. (ii.) 28, 29, 30; Mus. Borb., xiv. xv. ²⁴ I., s. v. t. xxx.

²⁵ I., s. v. t. xxvii.

²⁶ I., s. v. t. xlv.

²⁷ V. F., lxvi. lxxxvii. Christie, Pl., i. p. 51; T., i. 60; A. Z., 1852, 164; Mus. Borb., vii. lviii.

²⁸ M. A. U. M., xxx.; A. Z., 1853, 400.

²⁹ V. F., cxxxiv.; B. A. B., 673.

³⁰ V. F., clxxxiii. clxxxiv.; D'H., i. 59, 60; Mus. Borb., vii. lviii.; A. Z., 1852.

³¹ C. D., 796; V. F. exci.

³² V. F., excii.; P., vi. For vases referring to nuptial ceremonies, see Böttiger, Vasengemählde, 8vo. Weimar, 1797.

pipe,¹ and receiving wine;² other women perform household work,³ or celebrate orgies.⁴ Females also appear holding a box or pyxis,⁵ crowns,⁶ or lekythoi,⁷ dancing,⁸ and sometimes offering incense to the gods.⁹ They are often seen washing,¹⁰ or holding a hare,¹¹ at their toilet,¹² or at a stelé;¹³ discoursing over a hydria,¹⁴ or caressing a deer.¹⁵ Large female heads are often the only decoration of late vases,¹⁶ and large eyes;¹⁷ on some vases are *réunions* of females, either allegorical personages, or hetairai with their names.¹⁸

The scenes illustrative of War in its principal forms, have been already described in enumerating the events of the war of Troy. There is a very great number of vases illustrative of this subject; but it is not possible to describe all, and many of the scenes without doubt belong to events of a mythic nature.¹⁹ They represent combats on foot and horseback, by archers, hoplites, and slingers, and even contests of galleys.²⁰

Many representations of youths and others, either starting for or engaged in the chase, refer to the remarkable hunts of antiquity.²¹ One represents the hunting of the hare.²²

Some vases have scenes of an immoral tendency, yet they are few in comparison with the other subjects. Nor are they merely coarse examples, painted by poor or careless workmen, to gratify the popular taste; but on the contrary, the productions of the very best artists.²³ Such subjects, indeed, sometimes exercised the pencil of painters like Parrhasios, Aristides, Pausanias, and Nikophanes;²⁴ and vase-painters were only humble imitators of the great masters. Of course these scenes cannot be detailed.²⁵ Some may be intended for the love adventures of the gods, or celebrated amours of mortals, especially of poets; but others

¹ Mus. Borb., xiv. xv.

² T., ii. 58.

³ A., 1852, p. 85, v.

⁴ T., i. 48.

⁵ C. D., 766, 769, 772, 774, 775, 777, 780; V. F., cxxvii. ccxv.

⁶ B. A. N., i. p. 14.

⁷ C. D., 772. ⁸ St., xxiii. xxiv.

⁹ St., xxxv.; P., xxi.

¹⁰ P., xxx. xxxii. xxxvii. xxxviii. xxxix.

¹¹ D'H., iii. 34.

¹² D'H., ii. 25; iii. 73.

¹³ D'H., ii. 57. ¹⁴ D'H., iv. 96.

¹⁵ C. D., 767.

¹⁶ C. D., 1185, 1213.

¹⁷ B. A. B., 819.

¹⁸ B. A. N., v. p. 25. Such names as, Melissa, Anthippe, Lysistrate, Archestrate; Nikopolis, Klymene, T., i.; Jahn, O., Ber. d. k. Sachs. Gesellsch., 1854, s. 24.

¹⁹ C. D., 811-868. ²⁰ C. D., 868.

²¹ C. D., 869-874.

²² L. D., ii. xeviii.

²³ Gerhard, Rapp. Volc., 59, 60; C. D., 60, 61; L. D., ii. xlix.; B. A. B., 719; 729; C. M., 11, 13; A., 1832, pl. g.; M. M. I., xxv.; T., v. (i.) 90.

²⁴ Athenæus, xiii.; C., 11.

²⁵ Cf. for example the Vases.

seem derived from private life, especially those of youths and hetairai,¹ in which figure several persons whose names are identical with those of Athenian artists and writers,² and many of the names probably refer to the celebrated and facile beauties of Corinth.³

Many of the late vases represent small temples, or the heroa,⁴ from which the subject was taken. These are generally coloured white. Some of the most remarkable of these heroa represent Aphrodite,⁵ Aineas crowning Ioulos,⁶ Zeus and Ganymedes, or Dionysos and Komos,⁷ Leda and the swan,⁸ the Dioskouroi,⁹ and Athene,¹⁰ a youthful warrior with shield,¹¹ Heroes with arms and horse,¹² youth with a dog,¹³ two females, one holding a box,¹⁴ females¹⁵ with dove and amphoræ,¹⁶ a warrior and a man leaning on a stick, and the supposed Narkissos.¹⁷ Large heads of a goddess are also common on the later vases,¹⁸ perhaps copied from statues¹⁹ and often combined with arabesque floral ornaments.²⁰ In one instance the head of Io, or a female satyr, is seen.²¹ Heads, too, in a *kekryphalos*, are not uncommon.²²

Several vases have representations of animals, which are often engaged in combats; such as boars and lions,²³ or rows of animals,²⁴ consisting of the lion, the boar, the panther,²⁵ the stag,²⁶ the deer,²⁷ the ram, the bull,²⁸ and the horse.²⁹ Lions are seen devouring deer and bulls.³⁰ Hares,³¹ and dogs³² appear

¹ P., cci.; D'H., iv. 37.

² C. C., 12, 13, 14, 15, 16.

³ C. C., 13, 14, 15, 16.

⁴ I., s. v. t. xl.; V. F., ccxxxi. ccxxii. ccelxix.; D'H., iii. 65; G. A., xii.; T., v. (i.) 1, 2, 3, 4, 5; B. A. B., 1-10; P., xxii. xxiii. xxiv. xxv. xxvi. xxvii. xxviii. xxix. lxxxiv. lxxxv. cxxxii. cxliii. clxxxii. clxxxix. exc. exci. excii. exciii. exciv. excv. excvi. excvii. celxi. celxiv. celxv. celxx. celxxi. celxxxix. For several, see C. D., 576-627.

⁵ V. F., xxxiii. xlii.

⁶ B., 1846, p. 75.

⁷ V. F., ccxciii.; B. A. B., 1027.

⁸ Vase, B. M., No. 1568.

⁹ V. F., cxxxix.; V. G., xix.; D'H., iii. 52, 55.

¹⁰ L. D., i. lxvii.

¹¹ V. F., ccxxiii.; B. A. B., 1001.

¹² V. F., xix. xx. ccelxxxix.; D'H., i. 53, 54; David, i. p. 6; I., i. xii. b; T.,

v. (i.) 3, 4, 5.

¹³ B. A. B., 1027.

¹⁴ G. A., xvi. ¹⁵ I., i. xxxiii.

¹⁶ Mus. Borb., vii. xxii.

¹⁷ B. M., 1567*.

¹⁸ V. L., ii., i. iii.

¹⁹ See Minerva, Mon., iv. xlvi.

²⁰ V. F., lii.; D'H., iv. 56.

²¹ P., celxxx.

²² B. M., 292, 293; D'H., i. 101; B. A. B., 1626.

²³ M. G., ii. vi., 2 b, x., 1 b; V. L., ii. xxi.; B. A. B., 594.

²⁴ M. G., ii. xxvii. xxviii. xc.

²⁵ D., 933; V. F., celxxxix.

²⁶ Mus. Blac., vi.

²⁷ Mus. Blac., xvi.; B. A. B., 629; D'H., ii. 86.

²⁸ M. G., ii. lxiv. 4 c; M. P., xxx.

²⁹ B. M., 385; V. L., ii. viii.

³⁰ M. G., ii. xxxi. 2.

³¹ C. D., 902. ³² C. D., 900, 901.

as single subjects. Among the birds represented are the owl,¹ the eagle, the hawk,² the crane, the swan, the goose,³ pigeons, cocks and hens,⁴ and cock-fights.⁵ Among fishes are the dolphin, tunny, cuttle-fish, and echinus.⁶ There are also representations of snakes,⁷ tortoises,⁸ and grasshoppers.⁹ Among plants are the laurel, myrtle, poplar, ivy, pansy, hyacinths. Not the least remarkable subject is that of the great eyes, which has been a fruitful source of conjecture.¹⁰ Among objects of the imaginary world are gryphons,¹¹ which are sometimes attacking horses; the hippalektryon, chimaira, sirens,¹² harpies, hippocampi,¹³ Pegasi, sphinxes,¹⁴ and heads of Gorgons.¹⁵ In many instances these animals are introduced as a kind of artistic bye-play, or parody, on the subject represented, just as the poet uses a metaphor. Thus, on a cup representing the destruction of Polyphemos, a fish is seen swallowing the baited hook;¹⁶ and on another, where the two Gorgon sisters fly after Perseus, two dogs are depicted chasing a hare.¹⁷ In a monomachia of Achilles and Memnon, a lion is beheld attacking a boar, and an ape appears at the chase of the boar of Kalydon. A vase with a butterfly is probably a forgery.¹⁸

The relation of subjects depicted on vases to the ancient Hellenic literature forms an interesting inquiry, since it is evident that the works of the rhapsodists suggested many subjects to the older vase-painters. It will be seen, from an inspection of the subjects, how few comparatively are derived from Homer. Great as are the intellectual and moral examples which his poems exhibit, they were by no means well suited to the somewhat monotonous style of ancient art, which required plain and simple incidents. So deficient were the Homeric poems in arguments, even for the drama, that Aristotle has observed, that while the *Iliad* and *Odyssey* afforded materials for two dramas, the *Kypria* supplied the subjects of several, and the little *Iliad* of eight.¹⁹

Nor is it by any means improbable that the Homeric poems

¹ V. L., xlix. 53; D'H., i. xli.

² V. L., ii. xlix, 52.

³ D'H., iv. 108.

⁴ M. G., ii. lxiv. 3 a; V. L., ii. xlv.

⁵ M. G., ii. v. 1 a; V. L., ii. p. 30, n. viii.

⁶ G. T., c. i.

⁷ G. T., c. i.

⁸ G. T., c. i.

⁹ G. T., c. i.

¹⁰ M. G., ii. lxix. 3, 4; G. A. V., xlix.

¹¹ R. V., p. 65, 66.

¹² B. A. B., 1591.

¹³ P., cxcix.

¹⁴ V. L., ii. xlviii.

¹⁵ C. D., 34, 36.

¹⁶ M., i. vii.

¹⁷ A. Z., 1847, 17*, 18*.

¹⁸ T., iii. 60.

¹⁹ Aristotle, *Poet.*, sect. xxxviii.

did not enjoy that universal reputation which they afterwards monopolised, and that they shared the public favour with other productions. For it is most remarkable and significant, that scarcely one of the vases which issued from the kilns prior to the Peloponnesian war, is decorated with a subject which can be satisfactorily identified with the incidents of the *Iliad* or *Odyssey*; while the few vase-paintings, which are undoubtedly Homeric, are almost all of the third style, with red figures, and executed in the interval between the war of the Peloponnese and the landing of Pyrrhos in Italy. Yet the number of subjects derived from other poems, which formed part of the grand cycle of the war of Troy, is remarkable. Thus, almost all the leading events of the *Aithiopis* of Arktinos of Miletos, the argument of which is repeated in the later poem of Quintus Calaber, or Smyrnæus, are depicted on the vases; such as the arrival of the Amazons at Troy, the death of Penthesilea, the appearance of Memnon and his bands, the death of Antilochos, the often-repeated subject of Memnon's death by the hand of Achilles, the death of that hero while pursuing the Trojans, and his apotheosis in Leuke, the contest of Ajax and Ulysses for his armour, the suicide of Ajax, the wooden horse, the incident of Laokoon, and the flight of Aineas.¹ About half a century later is the *Iliou Persis*, or destruction of Troy, written by Lesches, or Leschaïos, of Mitylene, which appeared about Olympiad xxx. B.C. 657.

The *Iliad* of Homer contained only a fractional portion of the war of Troy, and the whole story of Ilium was not sung by any single bard or poet. The subjects, as already stated, have been classed as the Ante-Homerica, consisting of those which precede the events of the *Iliad*, the argument of which formed the *Kypria*;² the *Mikra Ilias*, or "Little *Iliad*," written by Thestorides,³ Diodoros, or Kinaithon; and the obsolete poem of the *Patroklos*;—the Homerica, or such incidents as intervened between the quarrel about Briseïs and the death of Hektor;—and the Post-Homerica, or events up to the destruction of Troy, comprising the *Aithiopis* of Arktinos, part of the *Kypria*, and the *Iliou Persis*, or "Destruction of Troy," of Lesches; the *Nostoi*, or "Return" of the Greeks to their country, which formed the subject of the poem of Agias, and the most

¹ Müller, *Literature of Ancient Greece*, p. 66.

² Müller, *Greek Literature*, p. 66.

³ Schol. *Troades*, l. 821.

remarkable part of which events is described in Homer's *Odyssey*. These, with the *Oresteid*, and the *Telegonia* of Eugamon of Kyrene, complete the epic cycle of the Greeks.

The arguments, as far as they are known, can only have partially supplied the vase-painters, since only the fate of Ajax, the quarrel of Agamemnon and Achilles, the last night of Troy, and the death of Priam and Astyanax, are found depicted on vases. The death of Paris by the hand of Philoktetes, the deeds of Ulysses and Neoptolemos, and the conducting of Aineas by the same hero to Pharsalos, are not found,¹ although subsequent excavations may bring them to light. Nor can the celebrated *Kyprian* verses have failed to inspire many of those subjects which were capable of being painted; and while the prayer of the Earth to Zeus, to lessen the number of men upon her bosom, was clearly inadmissible, there is reason to believe that there may be traces of subjects representing the amours of Zeus and Nemesis, from whose union sprang Helen, subsequently confided to Leda; of the attack by Achilles upon Telephos and Aineias;² the death of Troilos;³ the sailing of Lykaon to Lemnos;⁴ and the quarrel of Achilles and Agamemnon, treated in a less subdued manner than in the *Iliad*. Yet certain subjects which formed a very essential part of this poem are wanting, such as the promise of Helen to Paris for his judgment in favour of Aphrodite and her elopement during the absence of Menelaos; the death of the Dioskouroi, slain by Aphareus and Lynkos; and the sailing of the fleet from Aulis to Troy, after having been carried to Teuthrania.

The incidents in the *Nostoi* of Agias of Troizene—the prevailing sentiment of which poem is the vengeance of Athene—are repeated in the tragedies of the Attic school; but though some of the vases of the latest style represent subjects derived from it—as the quarrel of the Atreidai, the return and death of Agamemnon, the flight of Diomedes, the death of Neoptolemos, the *Nekyomanteia*, and some subjects resembling those of the *Odyssey*—yet many of the most striking incidents of it—such as the fate of Nestor,⁵ Kalchas, Leonteus, and Polypoites, are either undistinguishable, or never engaged the attention of the vase-painters.

¹ Müller, l. c., p. 66.

² *Iliad*, xx. 79.

³ *Iliad*, xxiv. 257.

⁴ *Iliad*, xxi. 405–8.

⁵ Proklos, cited in Göttingen Bibliothek für Literatur und Kunst. Müller, Literature, &c., p. 79. Hephæstion, Gaisford, p. 278–472, sq.

Two of the subjects of the *Nostoi*, or "Return," derived from the Telegonia, or the adventures of Telegonos, the son of Ulysses and Kirke, which formed the subject of the poem of Eugamon of Kyrene,¹ appear on vases of the later style. One is the well-known return of Ulysses to Ithaka, and his death, caused by the fall of the Pristis or Thornback, referring to the *Odysseus Akanthoplex*; the other is his death at the hands of Telegonos, in the presence of Kirke. But the burial of the suitors, and the voyage of Ulysses to Polyxenos, either do not occur, or cannot be distinguished among the mass of unknown subjects. Many subjects were taken from the *Odyssey*.

Hesiod has supplied few subjects to the vase-painters, owing to the absence of plot and incident in his principal work; for it is evident that a nation whose whole thoughts were directed at an early period to hieratic illustrations of art, could derive no inspiration from such a composition as the *Erga kai Hemeraï*, or "Works and Days." There are, it is true, some vases which have agricultural subjects, as the remarkable one of the potter Tleson, with a scene of ploughing, and others which represent the gathering of fruit, and the vintage of wine or oil; not to instance the shops of the potter and the smith, the carpenter, and scenes of weaving and spinning. But these subjects are rare, and the more minutely they are investigated, the stronger appears the reason for assigning them to *special* mythological scenes. His other works appear to have suggested a few subjects, as the instruction of Achilles by Chiron, probably from the "Lessons of Chiron;" the prominent position of Alkmene, perhaps from her "Praises;" and others from the *Heoiai*; the amours of Apollo and Kyrene, from the "Catalogues of Women," which is found on a jug of late style in the British Museum. Many vases also refer to the "Epithalamium of Peleus and Thetis;" and others, of archaic style and treatment, represent the combat of Herakles and Kyknos, with the attendant circumstances, treated in a manner identical with the description in the "Shield of Herakles," and in which the demigod appears in the same costume in which he is represented in works of art previous to the fortieth Olympiad.² From the "Little Iliad" of Kinaithon of Lakedaimon, is taken the incident of the making of the golden vine by Hephaistos.³

¹ Müller, Hist. Gr. Lit., p. 97.

² Müller, l. c., pp. 97, 98.

³ Schol. Venet. ad Troad., 822.

The Thebais, which appeared early in literature, and is cited in the twentieth Olympiad as Homeric, also supplied certain subjects, especially the departure of Amphiaraos and his betrayal by Eriphyle. The destruction of the heroes, with the exception of Adrastus, saved by Orion, is not, however, found. Some of the subjects of the second Theban war, or Epigoniad, are extant.¹ The very numerous poems of Stesichoros embraced so large a portion of the writings of his predecessors, that it is difficult to discriminate what subjects were particularly derived from this source. Thus, he sang the *Geryonis*, or the capture of the oxen of Geryon by Herakles; *Skylla*, already famous in the *Odyssey*; *Kyknos*, whose contest is known from the shield of Herakles; *Kerberos*; the *Iliou Persis*, or Fall of Troy; the *Nostoi*, or Returns; the *Europeia*, or Rape of Europa, a subject found on some of the earlier vases; the *Oresteid*, the incidents of which, as depicted on vases, rather follow the descriptions of the tragic writer; the *Epi Peliai Athla*, or prizes given at Iolchos, at the funeral games of Pelias, from which one subject is taken by the older vase-painters, the palæstic contest between Peleus, the father of Achilles, and Atalanta, in which the huntress was victorious; and Eriphyle and the *Syotherai*, or boar-hunters.² This poet, indeed, flourished in Olympiad XLII., B.C. 611, long before most of the old vases were fabricated. Epigrams, didactic poems, and fables, in which animals are introduced speaking, were unsuited to the gravity of art. *Threnai*, or Laments, which were taken from tragical myths, may occasionally appear, such as the *threne* or lament for Danae, the composition of Simonides of Keos; but these cannot easily be separated from subjects taken from the satyric drama. Idylls and elegies may have supplied a few subjects, and the Rape of Europa, represented on some vases, may be considered as derived from Moschos; but poems like those of Theokritos, describing rustic life and its feelings, have not supplied subjects to the vase-painters. To the tragic writers, the *Oresteid* supplied many plots; and upon vases of the later style the whole story is treated in a manner so varied, that the vase-painters must have evidently sometimes followed plays of Aischylos, at other times those of Sophokles and Euripides. Several other vases present subjects either derived from tragic arguments, or else from myths which formed

¹ Müller, p. 91.² Müller, p. 200.

their subjects, such as those of Prometheus, Perseus, Pelops, the adventures of Bellerophon, Perseus and the Bakchai, Tereus and Prokne, Medea, Alkestis, Prokris, Lykourgos, the Under-world, the woes of Oidipous and his family, and the Seven against Thebes; and other representations derived from the heroic epos, such as the Oresteid, which was particularly adapted for vases destined for funeral purposes. The plots of comedy have afforded subjects for only a few vases. Scenes indeed occur, which may be possibly derived from the trilogies, and are parodies of known fables; while others are taken from the arguments of the known plays of Aristophanes, Diphilos, and others.

Although many vases seem to have subjects derived from the writers of philosophical allegories, none of these can be identified with any well-known composition; and the period of the Athenian stage is that of the last decline of the art. Light, of course, is reflected upon the entire series of vases by the whole circle of ancient literature. The especial subject of vases is not, indeed, treated by the Greeks in any separate dissertation, but extensive extracts, and an attempt at a systematic treatise, appears in the *Deipnosophistai*, or "Philosophers at dinner," of Athenaios of Naukratis, a writer of the Alexandrine school, who flourished in the third century. The "Account of Vases," of the celebrated Eratosthenes, and the meagre tenth book of the *Onomasticon* of Julius Pollux, written in the second century, in the reign of Commodus, and containing much valuable information about vases, had indeed preceded; to which the Lexicon of Suidas, the Etymologicum Magnum, and the Scholiasts of Pindar, and those of the tragedians and Aristophanes, also contributed their share.

We will now direct our attention to the emblems, attributes, and costume, which distinguish the different figures represented, and which are always those which were in use in the earliest ages of Greece. *Zeus* is generally represented amply draped and bearded, seated upon a magnificent throne, or standing, clad in an ample tunic, and holding a sceptre. *Hera* is adorned with the *stephane*, or diadem, resembling the mitre, or covered with the *kalymma*, or veil, and holding a sceptre. *Athene*, on the oldest vases, is quite indistinguishable from an ordinary female; but on subsequent ones appears wearing a helmet and the ægis. The ægis, however, often entirely disappears on the later vases of Apulia. She almost always holds a lance and

Argolic buckler, and sometimes her owl. *Poseidon*, on the oldest vases, holds a trident, and sometimes a dolphin, and is draped in a white woollen tunic, to indicate the foam of the sea. *Hermes*, on the earliest vases, wears a short tunic round the loins, and is winged. On subsequent ones, however, he wears the petasos, chlamys, and boots. On the latest vases he wears the hat, winged talaria, and chlamys. He almost always bears the caduceus, but sometimes this is also carried by heralds. *Amphitrite* sometimes holds, besides a fish, a sceptre decorated with sea-weed. *Nereus* is distinguished by his white hair, and holds a dolphin and sceptre. Triton is represented as the "fishy Centaur," having a human bust, and terminating in a fish. Thetis, who is often represented as an ordinary female, on some vases is accompanied with snakes, lions, dogs, and sea-monsters, to show her metamorphosis. The other Nereids, on vases of the later style, are mounted on dolphins. Skylla terminates in sea-dogs. *Pluto* is depicted as a white-haired old man, holding a two-pronged sceptre, while *Persephone* is known from other female deities only by the scenes in which she appears. Sometimes she holds a flower. The Greek *Charon* is distinguished by his boat and oar, the Etruscan *Charun* by his hammer. The *Shades* are often winged. *Ares* appears as a hoplite. *Apollon*, on the oldest vases, is seen draped in a long tunic, and playing on the heptachord lyre, but on the later vases he has merely a piece of loose drapery floating over his shoulders. He wings his deadly shafts from the silver bow, or holds the laurel branch, and has at his side a swan or a bull, or the gryphon.¹ His sister *Artemis* is always draped, often wears upon her head a lofty tiara or mitre on the oldest vases. She is ever distinguished by her bow and arrows, and when on later vases she has her hair tied in the *krobulos* behind, and wears the short tunic and *kothurnoi*, she still retains her weapons. At her side is the goat, the lion, and panther. *Aphrodite* is not easily distinguished from the other goddesses. On the oldest vases she is draped, and sometimes holds a sceptre, or a flower, or even an apple. On the later vases her drapery becomes transparent, and shows her form, and she has her hair bound with the *kekryphalos* or simple *tainia*. At a still later period she appears half draped. At her side is seen the swan, the pigeon or dove, and the goose. She is often accompanied by Eros,

¹ Gerhard, Rapp. Volc., p. 45.

who is always adult and winged, and whose emblems are the hare, the swan, the pigeon or dove, a bird supposed to be the iynx, and flowers; and sometimes by *Peitho*, whose emblems are an alabastos and stylus.

Dionysos is distinguished by the ivy wreath which binds his head; he is draped in a long tunic, and has a garment thrown across his shoulders. On the early vases he has a long beard, but on the later Apulian ones he is seen in his youthful attributes, only half draped, and with rounder and more graceful limbs. In his hands he holds the vine, the kantharos, the rhyton, or the keras; sometimes the thyrsos, or the torn limbs of a goat. At his side are the panther, the goat, the bull, and the mule; amidst his wild followers his attitude is generally composed, but he is seen tearing the limbs of a kid or fawn, or holding a snake. His consort, *Ariadne* or *Libera*, is generally undistinguishable from an ordinary female; the *Silanoi*, or Satyrs, are seen with their bald foreheads, pointed ears, and horses' tails, horses' feet on early, and human on later, vases; and Pan is distinguished by his horns and goats' feet. Connected with *Dionysos* is *Demeter*, who is generally indicated by her holding spikes of corn, the ploughshare, the rod, as *Thesmophoria*, or a sceptre, while *Hekate*, who appears in the same scenes, grasps torches. The inferior deities, such as *Aurora*, *Niké*, *Eros*, the Winds, the Gorgons, and Fear are winged. *Herakles*, on the oldest vases, is not distinguished from other mortals; but upon those of later, though still ancient style, he appears, as described by Pisander, wearing a tunic, over which is wrapped his lion's skin, and armed with bow and arrows and club; while in some scenes he is armed like a hoplite or heavy-armed soldier. The type of warriors on the earliest vases resembles the description of them in Homer and the early poems. They wear Corinthian helmets, often crested; *thorakes*, or breast-plates, under which is a tunic, and greaves. Their arms are either the Argolic, or circular buckler, or else the peculiar Bœotian one—not limited to Greek heroes. These bucklers are ornamented with armorial bearings,¹ or devices exhibiting great diversity, and alluding to the wearer, like those described by the tragedians. Thus, that of Achilles has a scorpion, Hector's a tripod or a snake, to indicate that he was protected by Apollo: offensive weapons are double lances,

¹ Gerhard, Rapp. Volc., p. 45.

javelins, swords and falchions, bows and arrows. Slings, clubs and stones are rarely used.

Rather of the nature of a defence than an ornament is the vandyked leather object, the *laisseion*, suspended to the bottom of the shields of the Trojans and their allies, the Amazons, to ward off missiles from the legs. This is also ornamented with devices. Some shields have their *omphalos*, or boss, sculptured to represent a head of Pan, and others have serpents issuing from them in very salient relief. On the later vases a crested helmet with cheek-plates, called the Carian helmet, often appears instead of that just described, and much of the defensive armour is omitted.

The *Giants*, the *Amazons*, and the threefold Geryon also appear as armed warriors, and although on the earlier vases the archers are clad in Phrygian costume, with pointed caps, tunics with long sleeves, and trousers, *anaxyrides*, on the later ones only Asiatic personages, such as the Amazons, Pelops, Priam, the Phrygians, Medea, the great king, and other orientals are distinguished by a costume more distinctly oriental.¹ In the same manner the Amazons have the pelta, or lunated shield, and the Scythians, Egyptians, and others are clad in a costume intended to represent their national one. The civil costume varies according to the period, and the action intended to be represented. At the earliest time, and in rapid actions, the personages are clad in short and close-fitting tunics, reaching only to the knees, but older personages, whether gods, or kings, or even their principal officers, and the *paidotriboi*, or tutors and instructors in the Gymnasium, are draped in a long talaric tunic, called the *chiton poderes* or *orthostadios*, a garment which is also seen upon females. Over this is thrown a kind of shawl, which floats from shoulder to shoulder, and which in females droops to the earth; as a female garment it must be the *peplos*, when worn by men perhaps it is the *ampechonion*. On later vases the drapery of females becomes more transparent, but still retains the same form. On many vases, however, both of the old hieratic and more recent styles, the figures of men have only the ampechonion, especially in orgiastic scenes of the *komos*, and sometimes of the camps. In hunting scenes the heroes wear the *chlamys*. Great difference of costume is visible upon the later vases of Campania² and Apulia, and

¹ Gerhard, Rapp. Volc., pp. 56, 57.

² Ibid., p. 61.

especially the richer ones of Ruvo or the Rubastini, in which the drapery is of a more embroidered and Asiatic character. It is no longer the plain or simply flowered vestments of the early style, but ornamented with many colours, rich chequers, diapers and mæandered borders; and sometimes, like the tunic of Jason, as described in Apollonius Rhodius, ornamented with a series of embroidered figures round the hem. In athletic scenes the epheboi or athletes are naked, and so are the warriors in those of the camp. Children, and boys at all periods, have the age of youthful innocence distinguished by the absence of clothes. Females are always draped in tunics at the earlier periods of the art; on the later vases they first appear undraped, except in some rare examples on the older vases of scenes in the bath, or in the symposium, where they exercise the juggler's craft. Their head-gear,¹ consisting, on the earlier vases, of a simple *tainia* or fillet, a wreath or mitra, is exchanged on the later ones for a tiara, the pointed *kidaris*, the radiated *stephane*, the *sphendone*, and *opisthosphendone*; and on the later Apulian and Lucanian vases sandals, necklaces, elegant earrings, and the *ophis* or serpent-bracelet are first seen. A long chapter might be written upon the difference visible in the chairs, seats, couches, and other furniture;—on the objects held in persons' hands—in the old hieratic style, consisting of a flower, or the edge of their tunic, a wreath or branch, which is exchanged on the later vases for the *tainia* or fillet—the *pyxis* or toilet box—the spindle—the mirror—and the *kalathos*, or work-basket.

In the earliest vase-paintings deities are not only indistinguishable from one another, but even from kings and other mortal personages; nor can the use of white to indicate the finer colour of females be considered otherwise than as a generic distinction. This defect was probably inevitable, owing to the rapid mode of drawing, and because clothing and attitude were the only means employed to denote exalted personages, whether mortal or immortal. Thus all the divinities, both male and female, are clad, and, except Hermes, with the long talaric tunic, the *chiton poderes*, often richly embroidered with flowers, stars, or chequered work, and recall to mind the rich Asiatic garments woven in the looms of Babylon and Assyria. Over this is often thrown another shawl, the same in both male and female deities, which is probably the peplos. This tunic did not,

¹ Gerhard, Rapp. Volc., p. 44.

on the earlier vases, admit of the form being seen through it. Some of the deities, such as Hermes, as already observed, wear the usual short tunic and the chlamys. The appearance of naked females is limited to the scenes of the bath, and of some rare representations of jugglers or *thaumatopoiói* and *hetairai*. Yet certain distinctions continued to appear as the art advanced, either by appropriate costume or by the introduction of adjuncts. The ivy crown indicated Dionysos, so did the mule or goat¹ on which he sat; the ram accompanied Hermes,² the swan Aphrodite, while the bull on which Europa rode pointed out that amour of Zeus.³ The lion skin generally envelopes the limbs of Herakles even on the oldest vases, although examples occur where the demigod is armed like an ordinary hoplite, and Zeus in the Gigantomachia appears in the same costume. Hermes has the petasos and caduceus, Ares is armed, Niké, Iris, Eros, the Winds, and Gorgons, are winged. Satyrs have pointed ears, horses' tails, and sometimes, but rarely, hoofs for feet; the marine deity Triton terminates in a fish; the Trojan archer wears the pointed cap; Asiatics, at a later period of the art, appear in the anaxyrides or breeches, the cidaris or pointed cap, and the short tunic. The Acheloos appears as a human-headed bull, the Minotaur as a bull-headed man. The youthful warrior or huntsman wears the petasos or Thessalian broad-brimmed hat, and the chlamys. Spears and swords designate the warrior, sceptres the monarch, sticks the old man, the civil dress of the warrior, the paidotribos or pedagogue; nudity indicates youth or athletic exercises. The transition from the draped to the half-draped and finally to the nude female marks alike the decline and progress of art.

The expression of the figures varies considerably according to the age of the vases, but never exhibits the diversity which the sculpture of the corresponding period shows. All the faces of the same vase are alike, and no physiognomical distinction can be drawn between gods and heroes, or even between male and female figures.⁴ On the earlier vases the noses are long, with a tendency to turn up, the chins pointed, the jaws round and deep, the eyes large, the limbs angular and sinewy, the buttocks curved and rigid. Long prolix beards appear at all

¹ Mon., vii. t. lix.² Ibid., lxvii.³ Ibid., vii. lxxviii.⁴ Gerhard, Rapp. Volc., p. 43.

times on some figures, to mark the virile or senile age. At the earliest period the distinctions between youth and old age are not well observed, but on the vases with red figures they begin to be marked; but no moral distinctions are attempted, the expression of a Zeus, a Hephaistos, a Dionysos, a Hermes, or even an Apollo being identical. The size of the figures varies from about 1 to 11 inches. A part of the treatment regards the small adjuncts seen in the field of the vases, which generally have reference to the scenes represented. In the oldest style the field is generally *semé* with flowers,¹ but in those of a more advanced style these are never introduced. Thus a forest is represented by a tree, a palace or temple by columns and a pediment. As the style advanced still more, in vases with the red figures accessories gradually appear, and they are most frequent in vases found in Apulia and Lucania. Still the grounds are left comparatively clear, as the object of the artist was to isolate his figure. In scenes of the palaestra, the gymnasium and, of the bath, strigils and *lekythoi*,² and the *halteres*³ or leaping dumb-bells are seen hung up, or *Hermæ* are introduced.⁴ The camp is indicated by the armour, such as shields, helmets, and greaves;⁵ or by a sword suspended by its belt.⁶ In symposia vases, baskets, and boots,⁷ are seen about; in musical scenes the flute-bag⁸ or the lyres⁹ appear. Interior apartments are indicated by a window,¹⁰ a door,¹¹ or a column; and sashes,¹² *kalathoi*,¹³ spindles,¹⁴ balls,¹⁵ letters,¹⁶ mirrors,¹⁷ and wreaths,¹⁸ vases,¹⁹ or crowns,²⁰ are in the back-ground. In a scene of the amours of Dionysos and Ariadne a bird-cage is introduced.²¹ A flying bird indicates the open air;²² a dolphin denotes the surface of the sea,²³ a sepia or a shell its depths.²⁴ As the arts declined the accessories became such prominent

¹ Gerhard, Rapp. Volc., pp. 55-57.

² V. D. C., xxxiii.; D. M., ii. xxviii.
iii. xiv. li.; V. G., ii. lxxxiv. 2 b.

³ V. G., xlviii.; M. A. U. M., xxxvi.

⁴ V. G., xlviii.

⁵ D. M., ii. xxx. xxxvii. lxxiv.

⁶ B. M., 848.

⁷ V. G., ii. lxxvii. 2 a, lxxxi. 1 a.

⁸ D. M., ii. lxiii.; M. G., ii. lxxxi.
1 b.

⁹ V. G., ii. lxxxi.

¹⁰ V. G., xxx. xlv.; T., v. (i.) 71.

¹¹ V. G., xliii.; D. M., ii. xix.

¹² V. D. C., xx.; D. M., ii. lxxi. lxxiv.

¹³ T., i. 11.

¹⁴ T., iv. 1.

¹⁵ D. M., ii. lxiii.

¹⁶ T., iii. 34-53, iv. 59.

¹⁷ D. M., iii. xli.; M. A. U. M., xxxvii.

¹⁸ T., iii. 53, v. (i.) 12.

¹⁹ P. I., H., iv. 38.

²⁰ V. D. C., xxvii.

²¹ T., v. (i.) 3.

²² D. M., iii. xxxviii.

²³ D. M., ii. lxxx.; V. D. C. V.

²⁴ D. M., ii. xxix.; T., iii. 2.

parts of the picture that they are scarcely any longer subordinate. Whole temples,¹ lavers, *loutra*, and furnished apartments are introduced, as in modern art, in which the mind and eye have to exert a microscopic power in order to interpret successively the different parts and the meaning of the subject, which in the older art was told simply and unequivocally by the symbols; these adjuncts are the keys and clues to the interpretation of figured archæology.

¹ D. M., ii. xlix.

CHAPTER VII.

Glazed vases continued — Ornaments — Their nature and use — The Maiander — Chequered bands — The fret or herring-bone — Annulets — Egg and tongue ornament — Scales or feathers — The helix — Antefixal ornament — Wreaths — Petals — Vine branches — Akanthos leaves — Flowers — Arrangement — Sources from which the vase-painters copied — Inscriptions — Form of the letters — Position — Dialects — Orthography — Different kinds of inscriptions: painted inscriptions; names of figures and objects — Addresses — Artists' names — Potters' names — Laudatory inscriptions — Unintelligible inscriptions — Memoranda.

SUBORDINATE to the subjects in point of archæological interest, but intimately interwoven with them, are the ornaments which helped to relieve and embellish the representations on pictures, and, so to speak, to frame them. Numerous vases, indeed, are decorated with ornaments only, whilst many smaller ones are entirely black, from which circumstance they were nicknamed "Libyes" or "Moors." The ware of Nola is richest in vases of this class; and amphorai, hydriai, stamnoi, kylikes, phialai, pyxides, and lamps, of this unornamented description, are found in the Campanian sepulchres. Others have only the simplest kind of ornaments, consisting of plain bands or zones passing round their body and feet. A very common decoration is two bands or zones concentric to the axis of the foot of the vase. This is, however, found only on the black vases of the best period. Other vases, both of the earliest and later classes, are painted with ornaments, consisting of wreaths of laurel, myrtle, or ivy, *helikes*, egg and tongue borders, maianders, waves or the kymation moulding, chequers, guilloche, spirals, dentals, and petals. These are artistically disposed upon them according to certain rules of great symmetry and taste; and that the artist prided himself upon his talent in this way is certain, from some vase-painters having attached their names to vases only decorated with ornaments. On the whole, there is a poverty in the variety of ornaments employed, very different from the fruitful caprices of the Teutonic races, amongst whom, from religious motives, ornaments were often

employed in preference to representations of the human form. It is on the earliest vases that ornament is most employed: as the art develops itself, it is gradually lessened, till at the best period it almost disappears. But on the later efforts of the potters it again rises like a noxious weed diminishing the intent of, and ultimately superseding, the subjects. It must be borne in mind that originally the ornament was either the normal mode of representing certain things extraneous to the subject, or a symbol introduced into it. Hence in the arrangement of ornaments different principles were called into play. The wreaths and bands of antefixal ornaments or *helikes*, appear for instance to be imitations of the crowns and fillets which it was the custom of the Greeks to tie round the vase at festive entertainments, whilst the *helix* at the handles seems to have represented the flowers attached to that part of the vase. Maianders, ovolos, and astragals, on the other hand, were either architectural adaptations to the vase or accompaniments of subjects originally selected from the different members of buildings, such as the pediments, metopes, and friezes. Other ornaments were conventional, or symbols to denote particular conditions or places, which originally they defined, and were subsequently retained from habit. Thus the kymation or wave moulding, represented the sea or marine compositions, the maiander a river on the land, and a fleurette (fig. 30) the carpet of nature on which the figures walked. The ornaments, indeed, exhibit great monotony, and are repetitions of a type not diversified like the arabesque; but they are distinguished by an airy lightness and an extreme simplicity which harmonise exquisitely with the human forms with which they are associated. They are well adapted to the shape and colour of the vases, and afford great relief to the subject depicted. The details of the principal ornaments are as follows.

The maiander ornament differs very considerably on the various vases on which it is found. On the early fawn-coloured ones it predominates generally in the simplest forms like those depicted in figures 1, 2. The pattern (fig. 3), indeed, a more complex variety, sometimes occurs. It occupies the most prominent places of the vases, as the neck, body, handles and other parts.

On those with yellow grounds, in the rare instances in which it appears, it is employed for bands round the neck (fig. 4); whilst on vases of a more advanced style of art it reappears in a more complete and connected form, intermingled with

flowers, and represents the ground upon which the animals walk (fig. 5).

At the foot of the amphoræ with black figures, the ornament appears in the form represented in fig. 5. This type is finally superseded by one resembling that represented by fig. 3. On the early vases with yellow grounds, it consists of three, four, or five maianders, with a flower at the end, treated in a very conventional style, generally as a square with diagonals, sometimes with pellets in the sections (fig. 7), while at other times it resembles a quadrangular fort (fig. 6). On some of the late Apulian vases, on which this style of ornament first appears, the flower is treated as a cross on a black back-ground, bearing some resemblance to a Maltese cross (fig. 9). In the last style of all it appears as a square divided at right angles, with pellets, and is probably intended for a flower with four spots (fig. 7).

Chequered panels, disposed either horizontally or vertically, are extensively used on the fawn-coloured vases, and on those with yellow grounds (figs. 10, 11). They also appear on the vase of Capua, already cited, on vases with black figures, and on the shoulders of *lekythoi*¹ (fig. 12).

The fret or herring-bone (fig. 13) is of common occurrence on vases of the oldest style, disposed in horizontal or vertical bands, either in a single or triple line. It occurs rarely on vases of the style called Phœnician, and still more so on vases with black figures. A remarkable employment of this ornament occurs on the early *hydriai* with black figures, on which it is used as a boundary to the picture, and being knotted at the points of union, forms a reticulated pattern (fig. 29). On the earlier vases bands of annulets (fig. 14) occur, as on the foot of a vase in the British Museum.² This ornament does not appear on vases of the later styles. Egg and tongue (fig. 15) ornaments are employed on vases of all periods. On the earlier ones they are much elongated, and principally appear on the shoulder of the vase. They are never placed below the handles, but are sometimes found at the place of insertion. On the hydria, or water vase, this ornament occurs between the frieze and body, its position on vases of a later style, where it sometimes divides the subjects. It is introduced with graceful effect at the lip. This ornament is of the Ionic order. Another

¹ See V. L., ii. xlix. l. 61.

² No. 2559.

ornament imitated overlapping scales or feathers like the *opus pavonaceum* in tile-work. It occurs only on vases of the early Doric style. Many examples occur on vases found at Nola.¹ The development of the *helix* or ornament of the antefixæ is very remarkable; on early vases of the intermediate style between the Phœnician and early Greek, it assumes the shape of a mere bud (fig. 16). On the cups with small figures it develops itself (fig. 17) from the handle on a single stem either with the petals closed or detached, and curling upon a spiral stem, like the leaf of a creeping plant. On the oldest vases, when it is employed in a bud, it sometimes assumes an abnormal appearance.

The *helix* is also extensively employed as a frieze or scroll on many hydriai and vases both of the earlier and later styles. When it appears alone it resembles the leaf of an aquatic plant, with seven petals; but in combination, it follows the scroll (fig. 18), like the leaf of a creeping plant, the points of which are either in one direction, or half of them one way and half the other (fig. 19), or alternately upright and pendent. This ornament is often intermingled with spurs and other portions of plants. On the earlier vases with red figures it forms a rich ornament when intermingled with other emblems—being then often disposed in red bands, on which it is coloured black. Sometimes it is seen as a frieze, with a kind of flower like the hyacinth interposed, in which it represents as it were the foliage to the flower (fig. 20), often treated in this way. On the neck of the later Nolan amphoræ, and on vases of the fine style with red figures, this ornament (fig. 21) becomes more floral and picturesque, and fills up the whole space of the neck, termed by some the palmette ornament. The accompanying form of the leaf (fig. 22), which is seen in a wreath or collar of a vase of Etruscan style, bears so much resemblance to the antefixal ornament that it may be an early development of it. On the neck of some of the late *krateres* with red figures it is elegantly disposed in an oblique manner (fig. 23). It continued in use till the latest period of the fictile art—but on the vases of the style of the Basilicata and Santa Agata dei Goti, it has more petals, becomes more splay, and the spiral tendrils are often altogether omitted (fig. 31). It is profusely employed, and generally in combination with the flower.

¹ B. M., 397.

One of the earliest ornaments on the vases is a composite form of the antefixal ornament¹ called *helikes*, intermingled with flowers. A very old arrangement is to place the flower and leaf alternately (fig. 24), by making an ornament, each part of which has a leaf at one end and flower at the other, so as to convey the idea of a double row of leaves and alternate flowers united by a broad band. On the early Dionysiac amphoræ with black figures this is the prevalent and most important ornament; arranged generally, however, as a double wreath, the antefixal ornaments inversely to each other, and the flowers, which are connected by a twisted cord or chain. On a vase made by Nikosthenes, this ornament assumes with its flowers a remarkable shape. This *helix* or antefixal ornament is the same as that which appears in the Doric entablatures, but the ovolo, or egg and tongue, belongs to the Ionic order. Both are found united upon early vases with red figures. The combinations of *helikes* and flowers at the handles of the Dionysiac amphoræ will give an idea of the elegant appearance of this ornament. A light and elegant arrangement of the *helix* is displayed on the necks of certain *lekythoi*.² The flower intermingled with these ornaments has been supposed by some writers to be that of the *clematis cirrosa*,³ to which plant some varieties of the form of the antefixal ornament have also been referred. On some of the amphoræ of the later style the flowers are more elegantly turned, and their shape approaches to its appearance on the red vases, the antefixal ornament having a trefoil. A very common ornament of the necks of amphoræ and other vases is a wreath of interlaced flowers and buds (fig. 28). Such wreaths often occur on vases of the old style or that called Egyptian. On vases of the transition style the flower gradually becomes more like a bud and less enclosed. The manner in which it appears mixed up with the antefixal ornament has been shown in the preceding examples. This ornament is seen on the shoulders of the amphoræ called Tyrrhenian, and on the feet of the Dionysiac ones with the points turned up. On the later vases it entirely disappears. It is uncertain what flower it is intended to represent. Some persons take it to be the hyacinth. Ivy wreaths (fig. 25) appear on

¹ Various ideas have been put forth with regard to this ornament. See *Annali*, 1843, pp. 380, 384.

² For a vase entirely ornamented with

helikes, see V. L., ii. 41.

³ Hogg, *Trans. Roy. Soc. Lit., New Series*, ii. p. 179, and foll.



some of the pale vases of the Etruscan style, and on some of the fine vases from Athens; and on the necks of some of the *lekythoi* with black figures. Sometimes the leaves only are seen, intermixed with the helix ornament. On the *hydriai*, or water vases, the boundary lines of the pictures are sometimes formed by upright festoons of ivy wreaths (fig. 26), which are also seen arranged vertically round the lips, and undulating with the contours of the handles of the so-called Tyrrhenian amphoræ; relieving by their light and graceful contrast the sombre monotony of the body of the vase. On the necks of the *kalpides*, and later vases of the fine red ware, this ornament becomes more graceful and the stems of the foliage more entwined (fig. 27), while flowers or berries are introduced. On the late *kelebai*, or craters with columnar handles of the style of the Basilicata, the whole neck of the vases is often occupied by an ivy wreath in black upon a red ground, having as many flowers or berries as leaves. The feet of the early vases, and of most of the *hydriai* and *amphoreis*, are ornamented with the representation of petals of flowers in black upon a red ground. In some instances this ornament is doubled. Vine branches appear only on the later vases. Such an ornament will be seen on an *askos* of pale yellow clay with brown figures, in the British Museum. In the same class of vases acanthus leaves are found grouped in a floral style, with antefixal ornaments at their sides. In the centre generally appears a full-faced head either of Aphrodite or Victory. On these vases the floral ornaments become more elegant and architectural. The accompanying example (fig. 28), will show how the convolvulus was represented at this period. Sometimes there appears a small low flower rising from the earth—probably the asphodel. On some vases the floral ornaments assume the form of the architectural scroll, and are imitated from friezes or other members.

Nor is the manner in which these ornaments are grouped on the early vases less instructive. The *hydria* constantly has its frieze, or upper picture, surmounted by the egg and tongue ornament.¹ The picture on the body is separated by a band,² mæander,³ single or double⁴ chequer,⁵ or net;⁶ the sides are banded by ivy wreaths,⁷ or bands of the *helix*;⁸ while the lower

¹ B. M., 454.² B. M., 485.⁵ B. M., 486.⁶ B. M., 467.³ B. M., 468.⁴ B. M., 476.⁷ B. M., 486.⁸ B. M., 487.

zone has interlaced buds,¹ the *helix*,² or a frieze of animals,³ about $1\frac{3}{4}$ in. broad; all which, however, are wanting in some examples.⁴ The bases are always decorated with petals,⁵ and the rest of the body is generally black; yet some *hydriai* have red lips,⁶ and others the feet either half or entirely red.⁷ The inner half of the handle, and sometimes the whole, is generally red, while at the place of insertion of the long handle is a modelled head.

The old *krateres*, with columnar handles, have the floral ornament round the lip, the ovolo ornament round the edges, and the ivy-leaves at the sides, which in the later vases of the style of Santa Agata dei Goti occupy almost the whole of the neck.

On the *kraters*, or the so-called *oxybapha*, the lips are usually ornamented with a wreath of myrtle or olive, or else with the band of oblique antefixal ornaments. On those of the best style and finish, the lips and places of insertion of the handles have the ovolo. The *oinochoai*, or jugs, with black figures of the earliest style, have an ovolo round the neck, or sometimes an antefixal ornament. The pictures are generally banded with ivy wreaths. On the Dionysiac *hydriai*, the monotony of the predominant mass of red colour is broken up by the profusion of ornaments. The frieze, for example, for the most part consists of the floral ornament, with the points generally upwards, but sometimes downwards; or else of the ovolo fringe or border. The same ornament and the mæander is generally repeated below, and sometimes with a band of animals. On the neck are usually disposed the double antefixal and floral ornaments. At the feet are the petals.⁸ On the *lekythos*, the upper and lower parts of the picture are commonly ornamented with a mæander border while the neck is either decorated with a series of rays or petals, or else with antefixal or *helix* ornaments, disposed in an inverted frieze. The band round the foot is usually left of the colour of the clay. The rare *hydriai*, with red figures have their friezes enriched at the sides with hands of the *helix* or antefixal ornament, and their pictures are bounded by a *helix* wreath or by a reticulated ornament. The *kalpides*, or later *hydriai*, which have no frieze, have their lips and the lower part of their subject bordered with an egg and tongue

¹ B. M., 464.² B. M., 468.⁷ B. M., 470.³ B. M., 485.⁴ B. M., 458.⁸ Brit. Mus. Vases, No. 546-70-71-⁵ B. M., 468.⁶ B. M., 480.

65-97.

ornament, and sometimes with antefixal ornaments and mæanders. Wreaths of ivy, myrtle, or laurel, are tastefully disposed round the neck.¹

On Panathenaic and Bacchic amphoræ the arrangement is as follows:—

Panathenaic amphora.²—(1) Double antefixal, (2) Ovolo, (3) Subject, (4) Petals.

Dionysiac amphoræ.³—(1) Double antefixal, (2) Ovolo, (3) Frieze, (4) Mæanders, (5) Lotus flowers, (6) Subject, (7) Mæanders, (8) Petals.

It is necessary now to consider the different works of art from which the vase painter may have derived some of his ideas. These works were ever present to his eye in great number and variety, and he reproduced them in accordance with the spirit of his age, without making servile imitations; for vase-paintings cannot be considered as mere mechanical copies, scarcely any two of them being alike. The treatment of the subjects generally resembles that observed in the mural paintings of the oldest sepulchres. The fresco paintings of the *stoai*, or porticoes, and of the *leschai*, or ancient picture galleries, must have been most instructive to artists, as well as the votive pictures of the principal shrines. On the oldest vases, however, may be decidedly traced an architectural manner, derived from the contemplation of metopes, friezes, and pediments. Some of the very oldest vases, having numerous bands or zones of subjects, suggest the idea of their being copies from celebrated pieces of sculpture, such as the chest of Kypselos, or the throne of Bathykles at Amyklai. The friezes of animals were imitated, as has been already observed, from Assyrian, Persian, or Susian art. The subjects on the later vases of the fine style recall to mind the descriptions of the pictures of Polygnotos; whilst in those of the decadence the treatment resembles that adopted by Zeuxis, Apelles, and other artists of the Rhodian school, such as Nikias, from whose works they may have been copied. Yet it is almost impossible to identify vase-paintings with any particular works of antiquity, although it is evident from Pausanias that their subjects were to be found in all the principal shrines of Greece. Few, however, present such entire compositions as occupied the time of the greatest painters. The

¹ See the vases, B. M., 716–20.

² B. M., 571.

³ B. M., 555*. For the details of a late amphora, cf. T. V. (I.), 40–41.

greater part contain only portions of subjects, although some striking examples show that the whole argument of an Epos was sometimes painted. Hence their importance both to the study of ancient painting and to the reconstruction of the lost arguments of the Cyclic and other writers; for, as in the so-called Raffaele ware, may be traced the arguments of the Scriptures and of Ovid; so in the Greek vases may be found the subjects of the *Kypria*, and the *Nostoi*, and of the lost tragedies of the Athenian dramatists, together with traces of Comedies of all styles, and even Allegories derived from the philosophical schools, all of which had successively engaged the pencils of the most celebrated artists. That these vases were copies from pictures or sculptures, is maintained by one of the most acute connoisseurs, who cites the celebrated vase at Naples of the last night of Troy, as an evident copy of a frieze or picture, and the procession on a Vulcian cup as taken from a sculpture. But it is impossible, at the same time, not to admit that in so vast a number there are some, if not many, subjects which were invented by the vase painters. These are detected by the corrections of the master's hand and by the composition, with its accompanying ornaments, being adjusted to the character of the vase. Such works are supposed to be the production of the vase painters, Archikles, Xenokles, Panthaïos, Sosias, and Epiktetos.¹

Incised vases were called *grammatikoi*.² The inscriptions which occur on vases are limited to those produced at the middle period of the art. On the earliest vases they are not found at all; on those with pale straw-coloured grounds they are of rare occurrence; on vases with black figures and red ground, they are often seen; and on these with red figures they are constant accompaniments, and continue to be so till the decadence of the art, as seen in the ware of the Basilicata and Southern Italy, when inscriptions again become comparatively scarce. Some of the last inscriptions are in the Oscan and Latin language, showing the influence and domination of the Romans in Campania. The inscriptions follow the laws of palæography of the period in which they occur. The oldest inscriptions are those of the following vases: the Korinthian vase of Dodwell, with the hunt of the boar of Kalydon; those of the makers Timandros and Chares, and other men, found at

¹ Annali, 1830, p. 244.

² Athenæus, i. 466.

Cære; a cup of the maker Tleson, with the same subject, and the nuptial dance of Ariadne; the vase of the Hamilton collection, found at Capua; a vase with the subject of the Geryon; the so-called François vase at Florence; another with the combat over the body of Achilles; and a cup, on which is seen Arkesilaos king of Kyrene. Of these, the Dodwell vase has been supposed by some archæologists to be of the seventh century B.C. None, however, date earlier than Olympiad xxx. = B.C. 660, when writing is known to have been used in Greece. The date of the Arkesilaos vase cannot be prior to Olympiad XLVII-LI., when the first of the Battiads ruled at Kyrene, nor much later than the LXXX. Olympiad = B.C. 458, when the fourth of the line was in power.¹ As a rule the inscriptions on vases are in the Doric and Attic alphabets; forms of the Ionic alphabet as **£** for **F**, or the digamma, appear to have been introduced from Tarentum.² For comparison of the earlier alphabets the inscriptions of the age of Psammetichus, not older than B.C. 650, that of Polykrates, B.C. 566-22, and the old alphabet of Ægina before the 3rd year of the Olympiad LXXXVII. B.C. 431, are useful guides.

The inscriptions are disposed in the *boustrophedon* manner. **B** is used for **Ε**, **M** for **Σ**, **X** for **Λ**, **C** for **Γ**, **£** for the aspirate, **⊕** for **Θ** in a case where the **T** is not used, **Q** for **K**, **ξ** for **I**, **R** for **P**. At a later period the letters which are more cursive are not distinguishable, except by the context. Thus **A** < **O** **▷** are confounded, and the **◊** often resembles them; **Λ** and **V** are alike, so are **Γ** and **Π**, **M** and **Σ**; **V** is much like **L**, **Λ** itself is written **L**, **Σ** like **ξ**, **T** as **V**. The aspirated letters **Ⓒ** and **+**, the invention of which was attributed to Palamedes, are found on vases of the second class. The form which subsequently became **H** is used for **Ϝ**. The four letters **Z** **Ψ** **H** **Ω**, said to be invented by Simonides, are only found on later vases, **Ψ** being represented by **Π** **Σ**, **H** by **E**, and **Ω** by **O**. **Ξ**, erroneously attributed to Palamedes, is represented by **K** **Σ** or **X**; but all these double letters are found on the later vases.¹ As compared with coins, **Ⓔ** appears on the earlier coins of Athens, struck before the Persian war, **Ⓔ** on the helmet of Hiero I., Ol. LXXV.-VIII. B.C. 474-467, and on the ancient Bœotian coins, erroneously assigned to Thebes, **Ⓔ** for **ϗ** in the oldest Korinthian alphabet.

¹ Thiersch, l. c., s. 77.

² Rev. Arch., 1868, p. 197.

³ Gerhard, Rapp. Volc., p. 68.

The **M** or san, for Σ or sigma, occurs on coins of Posidonia and Sybaris, struck about the seventh century B.C.; Ͱ for I on those of the first-mentioned city; **X** for the E, resembling the Etruscan **B** on uncertain coins of Campania; H for the aspirate is seen on the coins of Himera, and in the names of the Boiotarchs about the fifth century B.C., and the ͱ on the currency of the Thespiæ.¹ No numismatic examples are known of T for Θ , or of Π for Φ , $K\Sigma$ for Ξ , or $\Pi\Sigma$ for Ψ ; but **Q** is the usual initial of the name of Korinth² on its latest and oldest coins, and **L** for Γ on the later one of Phaistos in Krete; all which proves the high antiquity of the potter's art, and that it was far older than the currency. Considerable light is thrown upon the relative age and the local fabrics of the vases by the forms of the letters seen on the vases of different styles. The letters on the vases of the Archaic Greek style resemble those of the oldest inscriptions found at Korkyra, and show their Doric character by the use of the *koph*.³ This agrees with their probable Korinthian origin, their art, and Oriental types of certain figures. The epochs of the Korinthian alphabets are, the earliest alphabet, of the eighth century B.C.; the second, distinguished by the use of Ͱ , Σ , or ͱ for the I; the third with Σ for **M**, **B** for **E** and Ͳ for **B**; and the fourth with **E** for Σ of the age of Gelon I. and coins of Syracuse B.C. 491, the **Y** and **P** occurring after Hieron I. B.C. 467.⁴ The words, however, with which they are inscribed are sometimes Æolic,⁵ and the antiquity of the alphabet undetermined. The alphabet obtained from examining the letters on the style transitional from this to that with black figures, which is for the most part Doric, as evinced by the presence of the *digamma* and *koph*, is found in words not of the Doric dialect. Its age is also not certain.⁶ The letters on the vases with black figures of the old style are those of the oldest Attic alphabet, which was in use about Olympiad LXXX., and the words on these vases, although sometimes abnormal, are generally Attic. On the vases of black figures of the later style the letters are those of the Attic alphabet current about six Olympiads later.⁷ The letters on vases with red figures

¹ Kramer, Ueber den Styl und die Herkunft, s. 54.

² Annali, 1837.

³ Jahn, Beschreibung der Vasensammlung zu München, 8vo, Münch. 1854. Einleit., s. cxlvii.

⁴ Fr. Lenormant, Rev. Arch., 1868, p. 283-289.

⁵ As $\Sigma\Delta\text{E}\nu\Sigma$ for $\text{ZEV}\Sigma$, on a vase in the Campana Collection.

⁶ Jahn, l. c., cxlix.

⁷ Jahn, l. c., cxlix.

of the strong style are nearly identical in form and epoch; while on the vases of the fine style are found the letters of the Attic alphabet which was admitted into official employment in the second year of the xciv. Olympiad, in the memorable archonship of Eukleides,¹ after which the alphabet underwent no change. The use of the *digamma*, however, is continued on Doric vases, both of this and even of a later age.

Compared with the inscriptions found on coins the following results appear. The coins of Himera resemble in style, type, and weight those of Zankle, founded B.C. 755, before B.C. 494 or the arrival of the Samians. The coins give **A, Δ, E, K, L, N**. These coins are evidently imitated, but of smaller size than those of Magna Græcia. The name of Messene seems to have been given by the Samians B.C. 493. The alphabet then was **A, Ε, Ι, Μ, Ν, Ο, Σ**; one of these coins has on it **A** for Anaxilaus: **X** for **Ξ** and **O** for **Ω** are found on coins of Naxos, probably about B.C. 461, as part of the old Ionic alphabet. The later coins have **Ξ**, and are about B.C. 437. Some of the coins are as old as those of Himera B.C. 736–500 of the Ionic colonists. In the fragment of the play of the ‘Theseus’ of Euripides,² B.C. 422, the **⊖** is described thus, and the **H** has two uprights with a horizontal bar **⊢** on the coins of Heraklea; like those of Thurium, B.C. 432, these coins are probably as late as B.C. 280, the date of the defeat of Lævinus by Pyrrhus. **E** is used for **H** on coins of Messene struck by Anaxilaus B.C. 476. On coins of Geta, king of the Hedones, **H** is used. These coins are rather later than those of Alexander I. of Macedon, B.C. 480–463. **Ξ** appears on coins of Alexander I., which are inscribed or not as if inscriptions were just introduced. **E** for **H** is without the aspirate on Heræa, B.C. 580, for the coins of Geta read indifferently **Γ** or **Λ**. These must be assigned to the epoch of the prosperity of the State, B.C. 498–448. But the inscriptions on the earliest vases do not determine either the question of their origin or their date, for on the same vases, as in the verses of Homer, are found names and words in various dialects; one of the old vases for example, of transitional style, between the Doric and black-figured ware, has the name of the Naiades in the purest Ionic, and that of Geryon in the harshest Doric.³

¹ Jahn, l. c., cxvii.

(?85).

² Euripides, Dindorf, p. 711, No. III.

³ Böckh, Corp. Inser. iv. p. 5.

The same applies to the alphabets found on the same vase, which consist often of the oldest and more recent forms, to the last of which their apparent age must be assigned.

There is no rule for the position or the presence of the inscriptions on vases.¹ In some instances the field or ground of the figures is completely covered, in others they do not appear at all. The general position is governed by the figures to which they refer; but they are also found on the figures themselves, and often upon objects, such as fountains, shields, disks, and even the legs of figures,² or on the handles, borders, and feet of the vases. Sometimes they are written from left to right, at other times from right to left, and often, especially upon the old vases, perpendicularly to the vase; but not, except on the Panathenaic amphoræ from the Kyrenaica, in that order called by the Greeks *κιονιδόν*, or vertically as to themselves. *Boustrophedon* inscriptions are not uncommon, and sentences are often divided into two; as, *HO ΠΑΙΣ*, "*the boy*," on one side of a vase, *ΚΑΛΟΣ*, "*is handsome*," on the other. Even names are sometimes thus divided, as, *ΑΝΔΡΟ* on one side, and *ΜΑΧΕ* on the other side of a celebrated vase, for the name *Andromache*. This chiefly occurs on the older vases, as when the art reached its culmination more care was taken.

Inscriptions occur in all the three dialects, principally, however, in Ionic Greek, as *ΑΝΤΙΟΠΕΙΑ* for Antiope, *ΑΘΕΝΑΙΑ* for Pallas Athene, *ΗΕΡΑΚΛΕΕΣ* for Herakles; and sometimes the Attic contractions, as, *ΚΑΜΟΙ* for *ΚΑΙ ΕΜΟΙ*, *ΜΕΝΕΛΕΟΣ*³ for Menelaos, *ΙΟΛΕΟΣ*⁴ for Iolaos, *ΧΑΤΕΡΟΣ* for *ΚΑΙ ΕΤΕΡΟΣ*, and *ΟΥΥΤΕΥΣ* (Doric) for *ΟΔΥΣΣΕΥΣ*. Vases with Doric inscriptions, which are comparatively rare, principally come from south Italy and Sicily. Such forms as *ΗΡΑ*, for Hera or Juno, *ΑΩΣ*⁵ for Heos or Aurora, *ΘΑΛΕΙΑ* for *ΘΑΛΕΙΑ*, Thaleia, the name of the Muse,⁶ and *ΑΣΠΕΡΙΑΣ* for the Hesperidas.⁷ *ΧΡΗΣΑΝ ΜΟΙ ΤΑΝ ΣΦΑΙΡΑΝ*, "give me the Ball." *ΨΕΜΑΘΕ* for Psamathe, the name of a Nereid.⁸ The Aiolic digamma is

¹ Gerhard, l. c., 69.

² Cf., the one on the thigh of a youth; and the name of the artist on the diallem or beard of a figure; A. Z., 1844, s. 317.

³ G. A. V., cccxvii.

⁴ G. A. V., cxlviii.

⁵ M. A. U. M., vi.

⁶ A. Z., 1848, s. 247.

⁷ Millin., Dub., Maison. I. iii.; D'Hancarville, i. 27; iii. 194; Passeri, i. 4.

⁸ B. A. N., 1856, p. 17.

prefixed to such names as **ΦΕΡΑΚΛΕΣ** and **ΦΥΨΙΠΠΑΛΗ**;¹ and is found in the middle of others, such as **ΑΙΦΑΣ**, Aias or Ajax, and **ΣΙΣΙΦΟΣ**,² Sisyphos, and Aiolic forms are found, as **ΣΔΕΥΣ** for **ΖΕΥΣ**, Zeus, Jupiter, **ΓΑΡΥΦΟΝΕΣ**, or Geryon only. Both the **Φ** and **Ψ** are, however, old Ionic. The old form of the aorist, with the final **Ν**, generally occurs, as, **ΕΓΡΑΦΣΕΝ** and **ΕΠΟΙΕΣΕΝ**, although its use is not constant. The derivation of **Ψ** and **Ξ** from **ΦΣ** and **ΚΣ** is shown by such words as, **ΕΓΡΑΦΣΕΝ**³ and **ΕΚΣΕΚΙΑΣ**, or **Exsekias**. The old diphthong **ΟΕ** for **ΟΙ**, as **ΚΡΟΕΣΟΣ** for **ΚΡΟΙΣΟΣ**, Kroisos, and the archaic **Ο** for **ΟΥ**, as **ΝΕΑΡΧΟ** instead of **ΝΕΑΡΧΟΥ**, are found on vases of the earliest period; or, **ΕΙ** for **Ι**, as **ΕΙΟΛΕΟΣ** for **ΙΟΛΕΟΣ**, Iolaus,⁴ **ΤΕΙΣΙΑΣ** for **ΤΙΣΙΑΣ**, Tisias. The aspirate is also applied to words in which at present it does not appear, as, **ΗΙΑΚΧΟΣ**⁵ for **ΙΑΚΧΟΣ**, Iakchos, and **ΗΑΦΡΟΔΙΤΕ** for **ΑΦΡΟΔΙΤΕ**, Aphrodite or Venus. The **Ν** instead of the **Γ** before **Κ**, as **ΑΝΧΙΠΟΣ**⁶ for **ΑΓΚΙΠΠΟΣ**, Anchippos, **ΑΝΚΑΟΣ** for **ΑΓΚΑΟΣ**, Ankaios, **ΕΝΠΕΔΟΚΡΑΤΕΣ** for **ΕΜΠΕΔΟΚΡΑΤΕΣ**, Empedokrates; or for **Μ**, as **ΟΛΤΝΠΙΟΔΩΡΟΣ**⁷ for **ΟΛΤΜΠΙΟΔΩΡΟΣ**, Olympiodorus. Double letters are represented at all epochs by single ones, as, **ΗΠΟΔΑΜΕΙΑ** for **ΗΠΠΟΔΑΜΕΙΑ**, **ΗΠΟΚΡΑΤΕΣ** for **ΗΠΠΟΚΡΑΤΕΣ**, Hippokrates, **ΠΕΡΟΦΑΤΑ** for **ΠΕΡΟΦΑΤΤΑ**, Persephone;⁸ but the **Σ** is often reduplicated, on vases of late style, as **ΟΡΕΣΣΤΕΣ** for **ΟΡΕΣΤΕΣ**⁹ Orestes, **ΚΑΣΣΤΩΡ** for **ΚΑΣΤΟΡ**,¹⁰ Kastor, **ΠΙΕΣΣΘΕ** for **ΠΙΕΣΘΕ**,¹¹ **ΤΡΙΤΟΝΝΟΣ** for **ΤΡΙΤΟΝΟΣ**, "of Triton." There is also the Doric use of **Τ** for **Θ** and the **Ψ** for **Χ** as **ΨΙΡΟΝ ΑΨΙΛΛΕΣ**, Chiron, Achilles. Letters are often omitted, as **ΛΑΠΟΣ** for **ΛΑΜΠΟΣ**, Lampos, in the name of one of the horses of Aurora; **ΤΥΤΑΡΕΟΣ** for **ΤΥΝΔΑΡΕΥΣ**, the father of Helen; **ΘΕΡΥΤΑΙ**¹² for **ΘΕΡΥΤΕΤΑΙ**, "is taken;" **ΘΕΣΤΣ** for **ΘΕΣΕΥΣ**, Theseus;¹³ **ΚΑΛΙΡΕ ΚΡΕΝΕ** for **ΚΑΛΛΙΡΡΟΗ ΚΡΗΝΗ**, the fountain of Kallirrhoe; **ΣΑΠΟ**

¹ Kramer, *ibid.*; M. A. U. M., xii.

² G. A. V., clv.

³ Gerhard, *Rapp. Volc.*, pp. 67, 68.

⁴ M. I., lxxxix.

⁵ Gerhard, l. c., p. 690, Braun, *An-nali*.

⁶ Cat. Dur., p. 98, No. 296; Birch, *Class. Mus.*, 1848, p. 298.

⁷ Gerhard, l. c., p. 169, n. 641.

⁸ Birch, *Class. Mus.*, l. c.

⁹ B. A. B., 1007.

¹⁰ Gerhard, *Vase de Meidias*.

¹¹ Gerhard, *Rapp. Volc.*, p. 69; Böckh, c. I., l. c.

¹² Gerhard A. V., cexxxviii.

¹³ Cf., Gerhard, A. V., clviii. clxiii.

for ΣΑΠΦΟ,¹ Sappho the poetess; ΧΑΝΘΟΣ for ΞΑΝΘΟΣ,² Xanthos, the name of a horse. The Λ on the old vases is always single, as ΑΠΟΛΟΝΟΣ³ for ΑΠΟΛΛΩΝΟΣ. So also, ΒΟΡΑΣ for ΒΟΡΕΑΣ, Boreas; ΟΡΕΙΘΥΑ, for Ορειθῦα; ΕΡΕΧΣΕΣ, for Ερεχθεύς; ΚΕΚΡΟΣ, for Κεκrops;⁴ ΗΜΕΣ, for Ηρμης.⁵ The second class have the Attic dialect or palæography, Ο for ΟΥ, as ΑΕΘΡΟ; Ε for ΕΙ, as ΑΙΝΕΑΣ; Ι for ΕΙ, as ΧΙΡΟΝ; Π for ΠΙ, as ΦΙΛΙΠΟΣ.⁶ ΝΑΧΙΟΝ is on coins of Naxos, with Κ for Ξ.

Inscriptions are divisible into two classes,—those painted and those incised.

I. Painted inscriptions, which are the most conspicuous, are generally small in size, the letters being $\frac{1}{8}$ inch high. They are in black varnish on vases with black or maroon figures; on vases of the earliest style, with red figures, they are in crimson upon the black background, or else in black varnish upon some of the red portions; on the later vases with red figures they are in white. In the last style they are engraved with a pointed tool through the glaze into the paste itself. They are divisible into subordinate classes.

No particular law seems to have guided the artist as to the insertion of the names of the figures represented on his vase. The greater number of vases are without them; yet it would appear that vases of the very finest class were thus inscribed at all periods. The design of them was to acquaint the public with the story represented. Sometimes not only every figure is accompanied with its name, but even the dogs, horses, and inanimate objects, such as ΒΟΜΟΣ,⁷ or altar, where Priam is killed; ΚΑΛΙΠΕ ΚΡΕΝΕ,⁸ or fountain of Kallirrhoe; ΤΡΟΟΝ ΚΡΕΝΕ, the fountain of the Trojans; ΟΡΟΣ ΑΘΕΝΑΙΑΣ, the boundary of Athene's temple; ΗΕΔΡΑ,⁹ or "the throne" of Priam; ΑΥΚΟΣ,¹⁰ the altar of Apollo Lykios; and the ΗΥΔΡΙΑ,¹¹ or water-pitcher, which Polyxena let fall in her flight from Achilles; ΑΥΡΑ, "the lyre," over that held by Ariadne in her hands, at the death of the Minotaur; ΗΥΣ, "the sow," over "the Kalydonian boar;"¹² ΤΑΥΡΟΣ ΜΙΝΟΙΟ

¹ Mill. Anc. Uned. Mon., pl. xxxiii.

² G. A. V., cxi.

³ G. A. V., xx.

⁴ C. C., p. 57, n. 105.

⁵ B. A. B., 849.

⁶ Böckh., c. I. iv. 7746.

⁷ Gerhard, An. 1831, 183, 741.

⁸ Brøndsted, Deser. of 32 Vases, p. 56.

⁹ François Vase.

¹⁰ G. A. V., ccxxv.

¹¹ François Vase.

¹² Gerhard, A. V., ccxxxvi.

“the bull of Minos” or the Minotaur; and ΔΗΜΟΣΙΑ, the “public” baths, on a laver.¹ These names are generally in the nominative, as ΖΕΥΣ,² Jupiter; ΗΕΡΜΕΣ,³ Hermes: but occasionally in the oblique case, as ΑΠΟΛΛΟΝΟΣ,⁴ “of Apollo;” ΠΟΣΕΙΔΟΝΟΣ, “of Poseidon;” ΑΦΡΟΔΙΤΕΣ,⁵ “of Aphrodite;” the word ΕΙΔΩΛΟΝ, “figure,” or ΑΓΑΛΜΑ, “image,” being understood. In a few instances from dramatic subjects, expressions such as ΕΙΔΩΛΟΝ ΛΗΤΟΥΣ, “the shade of Leto,” show the origin of the genitive.⁶ ΠΥΡΡΟΣ, “Pyrrhos;” ΑΓΑΜΕ[ΜΝΩΝ],⁷ “Agamemnon;” ΙΔΑΣ, “Idas;”⁸ occur over the sepulchres of these heroes. The names are sometimes accompanied with epithets, such as ΗΕΚΤΟΡ ΚΑΛΟΣ,⁹ “Hector the handsome;” ΠΡΙΑΜΟΣ ΗΟ ΠΟΛΙΟΣ, “the hoary Priam;”¹⁰ ΣΙΛΑΝΟΣ ΤΕΡΠΩΝ, “Silenos rejoicing;”¹¹ or with a demonstrative pronoun, as ΣΦΙΞ ΗΕΔΕ, “this is the Sphinx;”¹² ΜΕΝΕΣΘΕΥΣ ΗΟΔΕ, “this is Menestheus.”¹³ In some instances the name is replaced by a periphrase or by a synonym: as ΗΑΛΙΟΣ ΓΕΡΩΝ,¹⁴ “the old man of the sea,” instead of Nereus; ΤΑΤΡΟΣ ΦΟΡΒΑΣ and ΑΛΙΑΔΗΣ,¹⁵ “the feeding” and “sea-going bull” over Zeus metamorphosed into a bull, and carrying Europa; ΠΑΝΟΥ, “all eyes,” instead of “Argos;” ΧΡΥΣΗ ΦΙΛΟΜΗΔΗ, or “golden smiler,” for “Venus;”¹⁶ ΔΙΟΣ ΠΑΙΣ, “the son of Zeus,” for “Herakles;”¹⁷ ΛΑΣΤΑΣ ΗΜΙ,¹⁸ “I am a pirate” on a dolphin; ΑΙΔΟΣ, “Modesty,” instead of Leto; ΑΛΚΙΣ, “valour” instead of Eros;¹⁹ ΔΙΟΣ ΦΩΣ, “the light of Zeus,” for Artemis or Dionysos;²⁰ ΔΕΞΑΜΕΝΟΣ, “the receiver,” instead of Nessos.²¹ Some of the later vases have the titles of the subjects, especially the dramatic ones, whence the pictures were derived; as the ΠΑΤΡΟΚΛΙΑ, or funeral poem about Patroklos;²² ΚΡΕΟΝΤΕΙΑ, “the affairs of Kreon;”²³ ΤΡΩΩΝ ΙΕΡΕΑ,

¹ T., i. 58.² G. A. V., iv.³ B. M., 567.⁴ G. A. V., xxi.; Gerhard, A. V., cexxxvii.⁵ L. D., iii. xv.⁶ A. Z., 1852, s. 164.⁷ M. V. G., xiv. ⁸ T., iv. 59.⁹ G. A. V., clxxxix.¹⁰ G. A. V., l. c. clxxviii.¹¹ G. A. V., l. c.; cc. 135.¹² G. A. V., cexxxv.¹³ G. E. V., xiii.¹⁴ G. A. V., cxxii. cxxiii.¹⁵ G. A. V., xc.¹⁶ V. F., cclvi.; B. A. N., iii. 51; Ann., v. 149.¹⁷ M. A. U. M., xxxviii. 92.¹⁸ A. Z., 1852, 165, for ΑΗΣΤΗΣ ΗΜΙ; M. A. I., xii.¹⁹ C. M., 58; M. V. G., xiv.²⁰ M. A. I., i.²¹ Mus. Forb., v. x.²² G. A. V., cexxxvii.²³ A. Z., 1847, taf. iii.; M. I., clii.

"the sacred places of 'Troy,'"¹ on a subject representing the ill-usage of Kassandra; ΝΑΞΙΩΝ, the "Naxians," on a vase representing Ariadne and Dionysos at Naxos;² and the supposed ΧΕΙΡΟΝΕΙΑ,³ Cheironea. Even on the older vases are found the inscriptions ΣΤΑΔΙΩΝ ΑΝΔΡΩΝ ΝΙΚΗ, "the victory of men in the stadium," over a foot-race of men; ΠΕΝΤΑΘΛΩΝ, for the Pentathlon;⁴ ΗΘΔΟΙ ΑΘΕ[ΝΑΙΑΙ], "Athenian roads."⁵

Besides the names of figures and objects, there are several inscriptions containing the addresses or speeches of the figures represented, like the labels affixed to the figures of saints in the Middle Ages. These vary in length and purport, but in most cases they are extracts from poems, or expressions well-known at the period, but which are now obscure, or have perished in the wreck of Hellenic literature. They are distributed over the early vases of the black or hard style, and often appear on vases of the archaic style, with red figures; but they are very rare on vases of the earliest and of the latest styles. They are often colloquies: ΠΡΙΑΜΕ, "O Priam."⁶ They read according to the direction or facing of the figure, as if issuing from the mouth. Thus, on a vase on which the contest of Herakles and Kyknos is depicted, the hero and his opponent exclaim, ΚΑΘΙΕ, "lay down," ΚΕΟΜΑΙ, "I am ready." In a boxing-match, is ΠΑΥΣΑΙ,⁷ "cease." Ulysses says to his dog, ΜΗ ΑΙΤΑΙΗΣ,⁸ "do not ask;" Silenos, gloating over the wine, exclaims, ΗΔΥΣ ΟΙΝΟΣ, "the wine is sweet," or, ΚΑΛΕ ΟΠΟΣ ΠΙΕΣΘΕ, "it is so good that you may drink it."⁹ On a vase representing a man standing and singing to an auletris, the song is ΟΔΕ ΛΩΤΩ ΣΤΥΡΙΣΟΙ, "Let him play to the flute."¹⁰ Silenos, who swings a Bacchante, says, ΕΝ ΑΔΕΙΑ ΑΝΗ, "rise at pleasure."¹¹ In the scene of the capture of Silenos, one of the attendants exclaims, ΘΕΡΥΤΑΙ ΣΙΑΕΝΟΣ ΟΡΕΙΟΣ, "the mountain-haunting Silenos is captured!"¹² The Greek who lights the

¹ V. L., ii. xxiv.

² M. A. U. M., xxvi.

³ Micali, Storia, ciii. i., pp. 101, 163; C. C., 24.

⁴ C. C., p. 93, n. 14.

⁵ C. C., p. 100, 159; Böckh., c. I. iv.

⁶ Dubois, Cab. d'Ant. d. feu M. Léon Dufourny, 8vo, Paris, 1819.

⁷ Gerhard, Rapp. Volc., p. 79, no. 778.

⁸ ΜΕΛΙΤΑΙΕ ΟΡΟΙ, B., 1851, p. 58.

⁹ Gerhard, Rapp. Volc., p. 187, no. 780.

¹⁰ B., 1829, p. 143; A. Z., 1852, s. 414.

¹¹ B., 1851, p. 185.

¹² G. A. V., cccxxviii.

pyre of Kroisos exclaims, ΕΤΘΤΜΟ, "farewell!"¹ The old Tyndareus exclaims, ΧΑΙΠΕ ΘΕΣΕΤ, "hail, O Theseus!"² and the females, ΕΙΔΟΣΘΕΜΕΝ, "it is known." ΧΑΙΠΕ, "hail!" often occurs in such a manner as to show that it emanates from the mouth of figures, although it is frequently an address from the potter. ΕΛΑ ΕΛΑ,³ "drive, drive!" is placed in the mouth of a charioteer; and ΠΟΛΤΜΕΝΕ ΝΙΚΑΣ,⁴ "thou conquerest, O Polymenos!" in that of another. A *paidotribes* says to one of his pupils, ΑΠΟΔΟΣ ΤΟ ΔΙΑΜΕΡΟΝ, "pay me my day's salary."⁵ On another vase, if correctly transcribed, may possibly be read a gnomic sentence, ΣΟΛΟΝ ΟΧΛΟΚΝΟΙΔΟΝ ΚΑΛΟΣ ΙΣΟΛΛΟΣ.⁶ A cock crows, ΠΡΟΣΑΓΟΡΕΤΟ, "how d'ye do?"⁷ A herald or brabeus announces, ΗΙΠΟΣ ΔΥΝΕΙΚΕΤΤ ΝΙΚΑ, "the horse of Dysneiketes conquers."⁸ Oidipous, interpreting the enigma of the Sphinx, says, ΚΑΙ ΤΡΙ Π[ΟΝ], "which has three feet."⁹ On a vase having a representation of olive-gathering, the proprietor of the grounds—perhaps the merchant and sage, Thales,—says, in the Doric dialect, and in Iambic trimeter catalectic verse, Ο ΖΕΤ ΠΑΤΕΡ ΑΙΘΕ ΠΛΟΥΣΙΟΣ ΓΕΝΟ[ΙΜΑΝ], "O father Jove, may I be rich!" a prayer responded to on the reverse by the representation of a liberal harvest, and the reply, ΗΕΔΕ ΜΑΝ ΗΕΔΕ ΠΛΕΟΝ ΠΑΡΑΒΕΒΗΚΕΝ,¹⁰ "See, it is already more than enough." On another vase, on which are depicted youths and old men beholding the return of the swallow in Spring, the following colloquy occurs¹¹—ΙΔΟ ΧΕΛΙΔΟΝ, "behold the swallow;" ΝΕ ΤΟΝ ΗΕΡΑΚΛΕΑ, "by Herakles," ΑΤΤΕΙ, "it twitters;" ΕΑΡ ΗΕΔΕ, "it is already Spring,"—which is spoken, apparently in a metrical manner, by a company of men. On a terminal figure, or stèle, at which a winged youth plays at ball with Danaids, is the speech, ΧΡΗΣΑΝ ΜΟΙ ΤΑΝ ΣΦ[ΑΙΡΑ]Ν, "Send me the ball."¹² On another vase is the supposed reply to a beggar,

¹ Mon. i. Pl., liv.-lv.; Tr. R. Soc. Eurip., &c.; Aristid. Pan., p. 193-245; Lit. 4to, ii., 1834, p. 28.

² G. A. V., clviii

³ St.; Rap. Vole., p. 78.

⁴ Ibid.

⁵ Stackelberg, Die Gräber, tav. xii. 3.

⁶ Stackelberg. Ibid. xxiv.

⁷ G. T. C., xxiv.

⁸ Class. Mus., 1849, p. 296; B. M.

⁹ M. G., ii. ii. lxxx. 1 b.; Arg. Phoen.

¹⁰ M., 1837, tav. xlv. B.; Ritschl,

Annali, ix., 1837, p. 183. Hermann, Zeitschr. Alterthumw., 1837, no. 103, p. 854, 855; Bull., 1840, p. 48.

¹¹ M., ii. xxiv.

¹² Millingen, Anc. Unedit. Mon., Pl. xii., p. 30; Birch, Classic. Mus., 1849, p. 302; Kramer, Ueber den Styl, s. 183;

who says, IOPOPOI, an unintelligible word, reading the same both backwards and forwards.¹

In order to enhance their ware in the estimation of the public, the potters painted on their vases, at an early period of the art, certain expressions addressed to the purchaser or spectator. One of the most usual is XAIPE "hail!"² to which is sometimes added XAIPE KAI ΠΙΕΙ, "hail, and quaff,"³ XAIPE KAI ΠΙΕΙ ΕΥ, "hail, and drink well;"⁴ or XAIPE KAI ΠΙΕΙ ΤΕΝΔΕ, "hail and drink this [cup]."⁵ NAXI, "just so."⁶ On one remarkable vase was supposed to be found ΟΤ ΠΑΝΤΟΣ ΕΣΤΙ ΚΟΡΙΝΘΟΣ, "every one cannot go to Corinth,"⁷ a familiar erotic proverb. The Athenian prize vases are inscribed ΤΟΝ ΑΘΕΝΕΘΕΝ ΑΘΛΟΝ ["I am] a prize from Athens,"⁸ to which is sometimes added ΕΜΙ, "I am." This inscription is also found in the abridged form, ΑΘΕΝΕΘΕΝ.⁹ Sometimes the address was to some particular individual, as ΔΕΜΟΣΤΡΑΤΕ ΧΑΙΠΕ, "Hail, O Demostros."¹⁰

Inscriptions upon representations of objects are much rarer than any of the kinds just mentioned, and, in cases where they appear, seem to have existed on the object represented. Some few are those found on stêles, or funeral tablets, as ΤΡΩΙΛΟΣ,¹¹ on the stêle of the youthful Troilos, lamented by his sisters; ΑΓΑΜΕΜΝΟΝ,¹² on that of the King of Men; ΟΡΕΣΤΑΣ¹³ on that of his "fury-haunted son;" ΙΔΑΣ, on that of Idas.¹⁴ The most remarkable of these is an elegiac distich, inscribed upon the stêle of Oidipous, a copy of that recorded by Eustathius, from the poem called the Peplos, or "Shawl," written by Aristotle—

ΝΩΤΩ ΜΕΝ ΜΑΛΑΧΗΝ ΚΑΙ ΠΟΛΥΤΡΙΖΟΝ ΑΣΦΟ-
ΔΗΛΟΝ ΚΟΛΠΩ ΟΙΔΙΠΟΔΑΝ ΛΑΙΟΤ ΤΙΟΝ ΕΧΩ.¹⁵

"On my back is grass and spreading-rooted asphodel;
In my bosom I contain Oidipous the son of Laios."

Neapels Antik. Bild. Z., vii. Schr. 2, 1-174; Mus. Borb., iii. xii.

¹ An., 1852, Pl. τ.

² G. A. V., iii. p. 150.

³ M. G., II., lxvi. 3 b.

⁴ De Beugnot. Cat., p. 68, n. 75.

⁵ B. A. B., 1594. ⁶ C. C., 147.

⁷ On the cup of Aurora and Tithonos, Braun in Bull., 1848, p. 41, read ΠΑΝΤΟΞΕΝΑ ΚΑΛΑ ΚΟΡΙΝΘΟΙ; both

readings are doubtful.

⁸ Millingen, Anc. Uned. Mon., Pl. i.

⁹ Thiersch, l. c., s. 68.

¹⁰ G. A. V., xxii. i. s. 82, 83.

¹¹ Millingen, V. G., Pl. xvii.

¹² M. V. G., xiv.

¹³ Vase, B. M., 1559.

¹⁴ I. S. V. T., xxxi. xxxvi.

¹⁵ Millingen, Anc. Un. Mon. Vases, Pl. xxxvi. Mus. Borb., ix. xxix.

On the base of a statue of Pallas Athene is the unintelligible inscription ΚΟΦΤΣΤ,¹ while a laver is inscribed ΔΗΜΟΣΙΑ,¹ "Public"² [baths]. ΠΑΤΡΟΚΛΟΤ ΤΑΦΟΣ, "the pyre" or "funeral of Patroklos."³ Certain bucklers used for the armed race, the *hoplites dromos*, bear the inscription ΑΘΕ,⁴ either to show that they belonged to Pallas Athene, or that they were Athenian. The name ΕΥΡΥΣΘΕΥΣ, Eurystheus, appears on the pithos into which he has thrown himself; ΤΕΡΜΟΝ, limit, is placed on a meta, and ΘΕΤΙΣ on the shield Thetis gives Achilles. The often-repeated expression ΚΑΛΟΣ, "beautiful," appears on lavers, disks, a wineskin held by Silenos, and other objects; and on a column is inscribed Η Ο ΠΑΙΣ ΚΑΛΟΣ ΝΑΙΧΙ,⁵ "the boy is handsome forsooth;" while the inscription ΛΑΧΕΣ ΚΑΛΟΣ,⁶ "Laches is handsome!" inscribed down the thigh of a statue, recalls to mind the expression, "Pantarkes is beautiful," which Pheidias slily incised on the finger of his Olympian Zeus at Elis, and the numerous apostrophes which covered the walls of the Keramikos, and other edifices of Greece. So the name and dedications are sometimes placed on the thighs of Etruscan bronzes, as also in the case of the bronze of Polykrates.⁷

Other inscriptions are such as were taken from pedestals, and one remarkable example, reading ΑΚΑΜΑΝΤΙΣ ΕΝΙΚΑ ΦΥΛΕ, "the tribe of Akamantis has conquered," is on the base of a tripod dedicated by that tribe for a victory in some choragic festival.⁸ ΔΙΟΣ, "the altar of Jove," occurs on that of the Olympian god at Elis, at which Pelops and Oinomaos are depicted taking the oath. On the supposed tessera, or ticket of hospitality, in the hands of a figure representing Jason, is ΣΙΣΙΦΟΣ,⁹ the name of Sisypheus.

The artists who designed and painted the subjects of the vases often placed their names upon their finest productions, accompanied with the words ΕΓΡΑΦΣΕΝ, ΕΓΡΑΣΦΕΝ, ΕΓΡΑΨΕΝ, or ΕΓΡΑΦΕ; which words, from their preceding the formula, ΚΑΠΟΕΣΕΜΕ, "and made me," show that the painter ranked higher and was more esteemed than the potter; unless, indeed, they were placed in this order with the view of

¹ Millingen, *Anc. Un. Mon.*, i. Pl. 29. Mus. xiii. 6.

² T., i. 58.

⁶ Ibid.

³ In red letters on a white ground. Bull. Arch. Nap., 1853, p. 93.

⁷ Cicero, *Verr.*, iv. 43; *Apul. Apol.* 492, ed. Par.

⁴ Cat. Dur., 674.

⁸ Panofka, *Mus. Blac.*, i.

⁵ Gerhard, *Vasen und Trinksch.* Kgl.

⁹ Ann., 1848, p. 162.

forming a kind of Iambic trimeter. Sometimes the artist's name alone is placed on a vase; at other times it occurs with those of the potter and of the figures represented; and is accompanied with speeches, and addresses to youths. None of the older artists used the imperfect, ΕΓΡΑΦΕ, "was painting," which was that adopted by the followers of the later Athenian school, in order modestly to affect that their most elaborate labours were yet unfinished, but always the more decided aorist, indicating completeness. These inscriptions do not occur on the early vases, attributed to the Doric and Ionic potteries, but commence with the vases with black figures, and terminate with those of the style of the decadence. Some of the earliest artists appear to have used a kind of Iambic verse, as:—

ΕΚΣΕΧΙΑΣ ΕΓΡΑΦΣΕ ΚΑΠΟΕΣΕΜΕ

Εξῆχιās ἔγραψέ καποῶσέ με

Exēcīās it wās whō mādē ānd pāintēd mē.

In the next chapter, describing the principal artists and their works, a further account will be given of the artists.

An attempt has been made to connect the choice of subjects on vases bearing the artist's name, with allusions to it;¹ but the connection, if it exists, is too vague to assist the interpretation of them. It is possible that such secret allusions may have been occasionally intended, but the subjects of vases inscribed with the names of artists are comparatively unimportant, and sometimes merely ornamental.

A few vases have the potter's name inscribed upon them, accompanied by the expression ΕΠΟΙΕΣΕΝ, "made," or ΜΕΠΟΙΕΣΕΝ, "made me," which is rarely, if ever, replaced by the ΕΠΟΕΙ, "was making," of the later school of artists. A rarer form of inscription is the word ΕΡΤΟΝ, "work," instead of ΕΠΟΙΕΣΕΝ. The potter always wrote his name in the nominative, generally simply as ΝΙΚΟΣΘΕΝΕΣ ΕΠΟΙΕΣΕΝ, "Nikosthenes made" me or it. To this he sometimes added the name of his father, either to distinguish himself from rivals of the same name, or because his father was in repute. Thus Tleson, a celebrated maker of *kylikes*, or cups, uses the phrase ΤΛΕΣΟΝ ΗΟ ΝΕΑΡΧΟ ΕΠΟΙΕΣΕΝ, "Tleson, son of Nearchos," made it; while Eucheros, another potter, employed the form ΗΟΡΓΟΤΙΜΟ ΗΤΙΤΣ ΕΤΧΕΡΟΣ

¹ Panofka, Abh. d. k. Akad. d. Wissenschaften, 4to, Berl., 1848, s. 153, 241.

ΕΠΟΙΕΣΕΝ “the son of Ergotimos, Eucheros, made it.” ΕΡΤΟΝ, of course, has the genitive; as ΣΤΑΤΙΟΤ ΕΡΤΟΝ, “the work of Statius.” These inscriptions are generally placed in prominent positions, where they could readily be seen by purchasers. In this respect the potters only imitated the painters, sculptors, and architects, who inscribed their names on some part of their works, and even clandestinely introduced them inside their statues. The potter, who was evidently exposed to an active competition, prided himself upon the fineness of his ware, and the elegance of the shapes which he produced. The vases with straw-coloured grounds have rarely potters’ names, which appear on vases of the old style, with pale red grounds, and are most common upon cups. They continued to be placed upon vases till the latest period, but with decreasing frequency. The art, in its decay, ceased to be either honourable or profitable.

Other potters, to distinguish themselves from their contemporaries, introduced the names of their father, as Eucheros, who appears to be proud of the reputation of his father, also a well-known potter—

ΗΟΡΓΟΤΙΜΟ ΗΤΙΤΣ ΕΤΧΕΡΟΣ ΕΠΟΙΕΣΕΝ

Eucheros, son of Ergotimos, [this vessel] made,

and Euphronios, one of the most celebrated of the craft, is challenged as surpassed by one of his contemporary rivals in the following terms:—

ΗΟΣ ΟΥΔΕ ΠΟΤ ΕΥΦΡΟΝΙΟΣ

Such never made Euphronios.

An account of the potters and their labours, derived from the inscriptions, will be found in the next chapter. Besides the names of the principal figures, and of the artists and potters, a third name, either male or female, accompanied with the adjective ΚΑΛΟΣ,¹ or ΚΑΛΗ,² “the noble, beautiful or lovely,” is found on several vases, which epithet applied, according to some, to gods, heroes, and goddesses, is also sometimes found without any name. The archæologists who first studied the subject, imagined that these were laudatory inscriptions of

¹ G. A. V., cxcv. cxcvi.; M. G., ii. lxxxv. 2, a; V. C., xxx. x.

² G. A. V., lxxix. lxxxi.

the works of the potters. On many vases is **HO ΠΑΙΣ ΚΑΛΟΣ**, "the boy is handsome;"¹ sometimes with a repetition of **ΚΑΛΟΣ**,² with certain anomalies, as **HO ΠΑΙΣ ΚΑΛΕ**,³ or **HE ΠΑΙΣ ΚΑΛΕ**,⁴ sometimes abridged to **HO ΠΑΙΣ**, "the boy;"⁵ or **ΠΑΙΣ**,⁶ or even with **ΚΑΛΟΣ ΝΑΙΧΙ ΚΑΛΟΣ**, "handsome—handsome forsooth."⁷ The name, however, of some youth is generally understood, and in some instances expressed, as **ΔΟΡΟΘΕΟΣ HO ΠΑΙΣ ΚΑΛΟΣ HO ΠΑΙΣ ΚΑΛΟΣ**, "Dorotheos—the boy is handsome—the boy is handsome."⁸ One remarkable cup has, interlaced with the foliage painted upon it, **ΚΑΛΟΣ ΝΙΚΟΛΑΟΣ ΔΟΡΟΘΕΟΣ ΚΑΛΟΣ ΚΑΜΟΙ ΔΟΚΕΙ ΝΑΙ ΧΑΤΕΡΟΣ ΠΑΙΣ ΚΑΛΟΣ ΜΕΜΝΟΝ ΚΑΜΟΙ ΚΑΛΟΣ ΦΙΛΟΣ**. "Nikolaos is handsome, Dorotheos is handsome, seems to me that the one and the other is handsome. Memnon to me is handsome and dear."⁹ A lekythos has **ΟΠΙΣΘΕ ΜΕ ΚΑΙ ΕΥΠΟΛΕΣ ΕΙ ΚΑΛΟΣ**, "behind (after) me even thou Eupoles art noble."¹⁰ Once is found **ΟΙΟΣ ΠΑΙΣ**, "what a boy!"¹¹ Another phrase used is **ΚΑΡΤΑ ΚΑΛΟΣ**, "very fine;" **ΚΑΡΤΑ ΔΙΚΑΙΟΣ**, "very just;" and **ΚΑΛΟΣ ΔΟΚΕΙ**, "he seems fine." **ΚΑΛΛΙΣΤΟΣ**, "most beautiful," appears in three names; **ΚΑΛΛΙΣΤΗ**, "the most beautiful female," once.¹²

The most usual form, however, is a proper name, accompanied with **ΚΑΛΟΣ**, as **ΟΝΕΤΟΡΙΔΕΣ ΚΑΛΟΣ**, "Onetorides is beautiful;" **ΣΤΡΟΙΒΟΣ ΚΑΛΟΣ**, "Stroibos is beautiful;" for which, on later vases, is substituted the form **Ο ΚΑΛΟΣ**, "the beautiful," as **ΝΙΚΟΔΗΜΟΣ Ο ΚΑΛΟΣ**, "the beautiful Nikodemos."¹³ One youth, indeed, Hippokritos, is called **ΗΠΟΚΡΙΤΟΣ ΚΑΛΙΣΤΟΣ**, "Hippokritos is the most handsome."¹⁴ Some attempts, indeed, have been made to identify the names of the ephebi found on the vases with the historic personages of Athens, but while it may be admitted that they

¹ M. G., ii. lxx. 1, a, b; G. A. V., ccxxxix. lvii. lxxvi. 1 a; M. G., ii. lxix. 1 a; G. A. V., ccxxxix.; V. D. C., xxii.; M. G., ii. clxii. 1 b; G. A. V., exciii.

² V. D. C., xxxi. 1; M. G., ii. lxxxii. 2 a.

³ M. G., ii. lxxxii. 2 b; V. G., xxii.

⁴ M. G., ii. lxxxv. 2 b.

⁵ M. G., ii. lxx. lxxi. 4 b; G. A. V., ccxix.-cxxx.

⁶ M. G., ii. lxxi. 4 a.

⁷ B., 1851, 68.

⁸ G. A. V., cii.

⁹ An. 1833, 236-237; Mon., i. xxxix.

¹⁰ Campana Collection.

¹¹ Vase at Naples; M. A. U. M., xxxviii. 92.

¹² Böckh, Corp. Inscr., iv. p. x.

¹³ G. A. V., clv.; cf. Panofka, l. c.

¹⁴ G. A. V., lxi.-lxii.

are in all probability of the same time, there is more difficulty in recognizing that they are of the identical person. The Hippokrates is supposed to be one mentioned by Herodotus,¹ Megakles that of his son, the uncle of Perikles by marriage. Leagros is assigned to the Athenian general of the LXXIX. Olympiad,² and Glaukon the admiral of the LXXXVI. Olympiad, or other personages nearly contemporaneous. A family of Leokrates and Stroibos, one of whom was the Athenian commander, and colleague of Aristides at Plataea,³ is supposed to be named on other vases. It, however, requires much judgment in attempting to assign such names; that, however, of Alkibiades admits scarcely of a doubt.

Besides the names of youths, those of females, either brides, beauties, or hetairæ, are found, accompanied with the expression ΚΑΛΕ, as ΟΙΝΑΝΘΕ ΚΑΛΕ, "Oinante is lovely!"⁴ Often, however, the names of females are accompanied with those of men. The most elliptical form is ΚΑΛΟΣ, "he is handsome;" ΚΑΛΕ, "she is fair!"⁵ One vase of the Canino collection had ΑΥΣΙΠΠΙΔΕΣ ΚΑΛΟΣ ΡΟΔΟΝ ΚΑΛΕ, "Lysippides is beautiful, Rodon is fair," apparently a kind of epithalamium. Before a lyrist is written on one vase, ΚΑΛΕ ΔΟΚΕΣ,⁶ "thou seemest fair." This, however, might be part of the song. Of the nature of an Agonistic inscription is that cited, reading ΚΕΑΗΤΙ ΔΑΜΟΚΛΕΙΔΑΣ,⁷ "Damokleidas (was victor) in the horse race," which throws much light on the use of ΚΑΛΟΣ in the others already cited.

The import of these inscriptions has excited much controversy, for while some have taken them to be the names of the possessors of the vases,⁸ others have considered that they were those of the persons for whom the vase was made, or to whom it was sent as a present,⁹ or those of youths and maidens beloved or admired by the potter.¹⁰ This last hypothesis is supported by the fact of lovers writing the name of the beloved object upon the walls of the Kerameikos, and on columns, edifices, and other

¹ vi. 131.

² Herodot., ix. 75; Pausanias, I. 29. 4.

³ Plutarch, vit. Aristeid. 20; Böckh, Corp. Inscr., iv. p. viii.

⁴ G. A. V., cli.

⁵ G. A. V., lxxxii.

⁶ Mus. Borb., iii. xii.

⁷ Böckh, in the Bull., 1832, p. 95;

Walpole, Memoirs, p. 332; Böckh, Corp. Inscr. Græc., no. 33.

⁸ Panofka, Eigennamen mit ΚΑΛΟΣ, s. 1; Gerhard, Annali, 1831, p. 81.

⁹ Millingen, Peint. d. Vases Grecs, fol. Romæ, 1813, p. iii., p. xi.

¹⁰ Mazoechi, Tab. Heracl., 138; Böttiger, Vasengem., iii. 20.

places.¹ In allusion to this, the same epithet of "handsome, or beautiful," is applied sarcastically by Aristophanes to the Demos, Pylampous,² and the same poet, speaking of the Thracian, Sitalkas, as a devoted admirer of Athens, describes him as writing upon the wall "the beautiful," or "handsome Athenians."³ "He is an exceedingly good friend to Athens," says the poet, "and loves it so exceedingly, that often he scrawls upon the walls, 'The Athenians are beautiful!'" Females were repeatedly called "the fair,"⁴ and their names inscribed on walls. Even dogs found their devoted masters, who called them *kalos* on their sepulchral monuments.⁵ The case, however, most in point for the artists of antiquity, is that of Pheidias inscribing the name of Pantarkes, in the case already mentioned.⁶ According to this hypothesis, where the word *kalos* is found alone, the name was intended to be supplied, as in a blank formula,⁷ which, however, appears doubtful. It is generally supposed, indeed, that the word is intended to express the personal beauty of the individual named,⁸ although it is by no means improbable that it was applied to those who excelled in the games of the youths in the Stadium. These names, which no doubt were the popular ones of the day, were adopted by the potter, in order to induce the admiring public to purchase objects which recalled their idols to mind; and the prominent manner in which the names are placed upon the vases, shows that they were not less essential than the subjects to their sale. The influence which the beauty of boys, and the charms of beautiful and accomplished women, exercised over the Greek mind⁹ is quite sufficient to account for the use of the epithet, without supposing that it resulted from the admiration of the potter. To remark on the beauty of an athlete was not indecorous, as may be seen from the reproof addressed by Perikles to Sophokles when he praised the beauty of a youth.¹⁰ Above seventy names of men, and about ten names of women, have been found with this epithet, besides

¹ Suidas, voce *ὁ δέῖνα καλός*; Schol. Aristoph. Acharn., 143; Eustath. ii. p. 633.

² Aristoph. Vesp., 97, 98.

³ Acharn., 143.

⁴ Aristænet. i. 10; Lucian, Amor., c. 16; Xenoph. Eph., i. 2.

⁵ Theophrast., Toup on Suid., Oxon., 1790, t. ii. p. 129.

⁶ Clemens Alex., p. 33; Arnob. adv.

Gent., vi., p. 199; Greg. Nazian., xviii.; Pausan., v. 11.

⁷ Visconti, Mus. P. Clem. V., tav. xiii., p. 25, n. f.

⁸ Müller, Götting. gelehrte Anzeigen, 134, 135; St., d. 25 Aug., 1831, s. 1331-1334.

⁹ Bergk, Allgemeine Literatur Zeitung, n. 132, Juni, 1846, s. 1049-52.

¹⁰ Cicero, de Offic., I. xl. 142.

those of several deities. These names are all Greek, many of them traceable to Athenian families; and as the vases bearing them were found amidst the Etruscan sepulchres of Vulci and of Northern Italy, the Campanian tombs of Nola, and in Southern Italy and Sicily, it is plain that they could not have been those of the possessors or donors.¹ A most ingenious attempt was made by Panofka to trace a connection between the subjects of vases and the names which appear upon them. Bearing in mind the apparent remoteness of the allusions in the odes of Pindar to the victors celebrated, and in the Greek choruses to the plot of the drama, it is possible that such allusions may be intended, although, whether the connection can be always satisfactorily traced, is open to doubt.²

A considerable number of vases are covered with inscriptions,³ the meaning of which is quite unintelligible, although the letters can be distinctly read. An unintelligible inscription has been supposed to be a satiric verse on the promise of Hektor to Dolon.⁴ This is not peculiar to vases found in Italy, but is of common occurrence on those of Greece itself. Nor can it be charged to the ignorance or barbarism of the potter, as such inscriptions are often found intermingled with others in good Greek. In some few cases these inscriptions can be traced to forgeries, as for instance of the names of potters; while in others a certain resemblance is observable between the illegible inscriptions, and the more correctly written names of the figures represented. Some few also may be intended for the sounds of animals, especially where there is a repetition of the same syllable placed near them, such as,

XEXETAKTEXEXEXOPFXEXOPΦFXΦEXE
KTEXETAKK9FTFXEΛΔXFXEXXKXEΛA

like the twittering and gibbering of the birds in the 'Birds' of Aristophanes. Some few, perhaps, are vulgarisms, or owing to the abnormal state of the language at that time.⁵ But many,

¹ Th. Bergk, loc. cit.; Panofka, Eigennamen, s. 84-85.

² This subject has been discussed at considerable length by Panofka, Die griechischen Eigennamen mit ΚΑΛΟΣ, 4to, Berlin, 1850; Abhand. d. k. Akademie der Wissenschaften, 1849, pp. 89-191; Thiersch, Ueber die hellenischen bemalten Vasen, 4to, Mu-

nich, 44.

³ Gerhard, Rapp. Volc., p. 173, n. 668.

⁴ Böckh, Corp. Inscr., i. 12; Fiorelli, Descr. Inscr. Græc., 4to, Gött. 1804, p. 4.

⁵ Gerhard, Rapp. Volc., p. 71, who supposes the artists wished to give an appearance of great antiquity to their vases.

especially those which are a series of words commencing with the same letters, and which often consist of agglomerations of consonants with few vowels, are the mere images of words, written down only to show that an inscription is intended.¹ Others may be meant for the imperfect words uttered by excited persons, such as drunkards² and revellers. Several of these unintelligible inscriptions occur on the early cups, such as, ENXIXNOIXITOIXNE³ or ENIXIXOXIXINEIT, ΧΠΣΕ-ΑΙΝΚΝΣ.⁴ Some of them have lately been conjectured to be a kind of cipher.⁵ Others refer them to the works of potters ignorant of the Greek language, who imperfectly copied inscriptions which they did not know or understand. These inscriptions are found on vases of the earlier style with black figures, and occasionally on those with red; and they continue till the time of the later vases of Nola,⁶ and of Apulia,⁷ when names were incised by possessors; the names of the potters Andokides and Hieron occur in this manner on two vases.

The second class of inscriptions is those which are engraved on the vases. Sometimes they have been incised before the vase was sent to the furnace, at other times after it was baked. On the vases of the later style the names of figures and objects are executed in this manner, the letters being incised through the black glaze on the red clay of the vase. On the older ones they have generally been incised before the vases were consigned to the furnace. They are found distributed in different places, as the handles, border, feet, and especially at the bottom of the vase under the foot; having been written when the vase stood upon its mouth, or on the detached foot before it was united. Those on the body of the vase relate either to the figures represented, or else have the name of the possessor of the vase, or of the person for whose ashes it was used. Some few, however, relate to the potters.⁸ A vase in the Museum at Naples⁹ has incised upon its neck the name of Charminos, son of Theophamides — ΧΑΡΜΙΝΟC ΘΕΟΦΑΜΙΔΑ ΚΩΙΟC — a native of Cos, and came from Carthage. The names of Chamairo-

¹ Gerhard, Rapp. Volc., p. 173, n. 670; G. A. V., cxxiv. clxv.

² Cf. the expression, ΕΛΕΟΗ ΕΛΕ-ΛΕΜ, with the word ΚΟΜΑΡΧΟC, Gerhard, A. V., clxxxviii.

³ B. M., 678; C. D., 335.

⁴ C. D., 335; B. M., 667-8.

⁵ B. A. B., 1599.

⁶ De Witte, Penelope, Annali, 1841, p. 264, pl. i.

⁷ De Witte, Annali, 1841, 268.

⁸ As that of Hieron. Bull., 1832, p. 114.

⁹ M. B., iv. 5, 1; Neapels Ant. Bild., s. 548.

phontes and Metrodoros were cut on necks of vases found at Athens.¹ A *hydria*, or pitcher, from Berenice, has in like manner the name of Aristarchos, son of Ariston.² Such formulæ are not uncommon, as ΔΙΟΝΤΣΙΟΥ Α ΛΑΚΥΘΟΣ ΤΟΥ ΜΑΤΑΛΟΥ “(I am) the *lekythos* of Dionysius, the son of Matalus;”³ — ΤΡΕΜΙΟ ΕΜΙ, “I belong to Tromios;” ΚΑΡΟΝΟΣ ΕΜΙ, “I belong to Charon;”⁴ ΣΟΣΤΡΑΤΟ[Υ] ΕΜΙ, “I belong to Sostratos;”⁵ ΤΑΤΑΙΗΣ ΕΙΜΙ ΛΗΚΥΘΟΣ ΟΣ ΔΑΝ ΜΕ ΚΛΕΨ[Η] ΘΥΦΛΟΣ ΕΣΤΟ, “I am the *lekythos* of Tataies, and may whoever steals me be struck blind.”⁶ ΛΥΚΙΔΟΣ ΕΙΜΙ, “I am the property of Lykis,” occurs scratched on the foot of a small *lekythos*. Another had, “I am the cup of Kephisophon; if any one breaks me let him pay a drachm, the gift of Xenokrates.”⁷ On a vase in the Museum of Naples is ΝΙΚΑ ΗΕΡΑΚΛΗΣ, “Herakles conquers,” but it is doubtful whether it is antique.⁸ In one instance a scratched inscription, reading ΗΕΜΙΚΟΤΤΑΙΟΝ, indicated the capacity of a vase with two small handles, found at Corfû; another of these inscriptions,⁹ ΑΥΔΙΑ ΜΕΩ ΚΕ ΛΕΠΙΑΣΤΙΔΕΣ ΚΖ, supposed to refer to the capacity of some vase, holding 25 lydians and 27 lepestides; under another¹⁰ ΙΧΘΥΑ, “dishes for fish.”¹¹ On the foot of a krater from Girgenti is the word ΧΑΡΙΤΩΝ, Chariton, probably a proper name.¹²

The most interesting inscriptions, however, are those on the feet of the vases of the earlier style, of which a considerable number have been discovered. They are very difficult to decipher, being chiefly contracted forms of words, and often monograms, or agglomerations of letters and ciphers. The greater portion are consequently unintelligible, and probably were understool only by the potter or his workman. Many of them, however, are evidently memorandums made by the workman, about the number of vases in the batch; and others those of the merchant, respecting the price to be paid. Such

¹ Böckh, Corp. Inscr., p. 363, whose ashes it probably contained.

² Arch. Zeit., 1846, p. 216.

³ B., 1830, p. 153; A., 1831, D.

⁴ Raoul Rochette, Journ. des Sav., 1830, p. 118.

⁵ Ibid.

⁶ B. Arch. Nap., tom. ii. tav. i., fig. i.

⁷ Böckh, c. i., p. 489.

⁸ Inghirami, S. V. T., xlii.

⁹ Arch. Zeit., 1846, s. 371.

¹⁰ A. Z., 1848, s. 248.

¹¹ Collections of these will be found in Pr. de Canino, Mus. Etr.; Gerhard, Neuerwerb. Ant. Denk. Svo, Berlin, 1836, Taf. ii.; Cat. Greek and Etr. Vases in Brit. Mus., pl. A. and B.

¹² Millingen, Vases de Coghill, pl. xi. The word also means “of the Graces.” i.e. “the krater of the Graces.”

are the abridgments as $\tau\epsilon$,¹ $\text{HV}\Delta$, $\text{HV}\Delta\text{PI}$ for *hydria*,² or in a fuller form $\text{HV}\Delta\text{PIA}\Sigma$, ΛHK or ΛHKV *lekythos*,³ $\text{O}\Xi\Upsilon$ for $\text{O}\Xi\Upsilon\text{BA}\Phi\text{A}$,⁴ *oxybapha*, another kind of vase, $\text{X}\Upsilon\text{TPI}$, for *chytria* "pots." The examination of these inscriptions under the feet of vases leads to some curious results as to prices. On one in the Louvre is:

$\text{KPATEPE}\Sigma : \text{III}$

TIME ; $\text{---O}\Xi\text{IAE}\Sigma : \text{IIII}$

$\text{BA}\Phi\text{EA} : \Delta\Delta\text{---I}$.

That is,⁵

Six krateres

value 4 drachmai : 8 oxides.

20 baphea. 1 drachma : 1 obolos.

On another vase was inscribed ⁶—

$\text{KPATEPE}\Sigma \text{ II O}\Xi\text{IAE}\Sigma \Delta\Delta\Delta\Delta \text{ TI } \Theta$

$\text{O}\Xi\text{VBA}\Phi\text{A } \Delta\text{III}$

5 krateres, 40 oxides, value 8 drachmai

13 oxybapha . . .

$\Delta . \text{KVA}\Theta\text{EA}$

10 kyathea (for kyathoi).⁷

$\text{APY}\Sigma\text{IAH}$

30 arysides, or "ladles,"

$\text{VPIA}\Sigma \text{ IIII}$ (for $\text{Hv}\delta\rho\iota\alpha\varsigma$)

make "4 hydriai."

It is supposed that these inscriptions were placed on the feet of vases while being turned for the potter, and before they were united with the vase.⁸

	Present relative value about
1 Kylix cost 1 drachma	= 3 shillings.
1 Krater cost 4 oboloi	= 2 shillings.
1 Lekythos cost 1 obolos	= 6 pence.
1 Small pot cost $\frac{1}{2}$ obolos	= 3 pence.
1 Saucer cost $\frac{1}{3}$ obolos	= 2 pence.

¹ M. E., 212.

² M. E., xxxvii. 1650.

³ Panofka, Recherches, p. 8.

⁴ Panofka, l. c.; Letronne, Journ. des Sav., 1837, p. 750; Nouvelles Annales, i., p. 497; Journal des Sav., 1849, p. 427; Böckh, Staatsh. i., p. 451;

Jahn, Bericht, d. k. Sächs. Gesellsch., 8vo, Feb. 1854, p. 37.

⁵ Letronne, Sur les noms tracés à la pointe; Nouvelles Annales, 1836, p. 492.

⁶ Ibid., 502.

⁷ Ibid., 502, 503.

⁸ Ibid., 506.

The following were the prices of *lekythoi*, or oil-flasks:—

ΔHKY : ΔΔ : ΔH	20	lekythoi are worth 27 drachmæ, or obols. ¹
ΔHKY : IF : IA	13	„ „ 11 „ „
ΔHKY : KΘ : ΔH	29	„ „ 27 „ „

This was probably reckoned by obols, for according to Aristophanes,² an obol would purchase a very fine *lekythos*, while an earthenware cask, or *kados*, cost 3 drachmai.³ In an inscription,⁴ one Kephisphon values his *kylix*, or cup, at one drachma.

On another small vase at Berlin is—

ΔΔΔΠ : TIMH · †† IIIC.

32 vases value 2 dr. $4\frac{1}{2}$ obols.

Π · ΕΛΠΟΙ · ΔΔΔ.

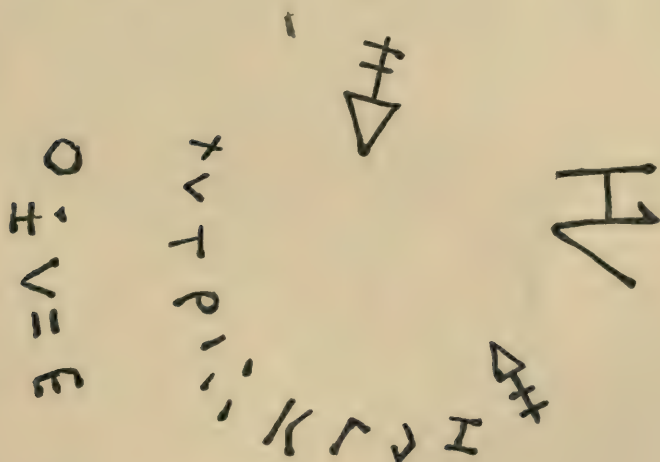
5 elpoi, value 30 drachmai, or 1 elpos = 6 dr.⁵

Π · ΚΑΔΙΑ. ΔΠ.

5 kadoi = 12 dr. or 1 kados = $2\frac{2}{5}$ dr.

The two annexed engravings will illustrate the nature of these inscriptions completely. The first, which is at the base

Δ Δ Δ Π : Τ Ι Μ Η † † Ι Ι Ι C



N. 138.—Incised Inscriptions on Vases.

¹ Jahn, l. c. pp. 37, 38.

² Ranæ, 1267.

³ Pax. 1291.

⁴ Corp. Inscr. Græc., No. 545.

⁵ Jahn, Ueber ein Vasenbild welches eine Töpferei vorstellt, in the Bericht d. Sächsisch. Gesellsch. 1854, p. 37; B. A. N., N. S., iv. p. 131.

of a small two-handled vase, called *pelike*, found at Nola,¹ reads "two drachmai, value four oboloi and a half,"—which is supposed to refer to the value of this by no means fine vase. The second is evidently a memorandum, beginning XVTPIA ΚΤ,¹ "Twenty-three pots,"—"thirty-seven drachmai,"—ΟΞΥ[ΒΑΦΑ] Ε,² "Five oxybapha," or "vinegar vases." In a similar manner are written memoranda of the prices of *kylikes*,³ or cups, and other products of the kiln,⁴ ΑΜΦ. ΔΔΔΙΙ. "32 amphoræ," and ΜΕΓΑΛΑΙ ΠΟΔ[ΑΝΙΠΗΤΗΡΕΣ], "great foot-pans." On the neck of the Panathenaic amphora found at Cuma is ΟΟ ΙΙΙ ΙΙ supposed to refer to its liquid contents.⁵

Inscriptions on vases are mentioned by the ancients. The *skyphos* of Herakles, on which was seen the fall of Troy, had on it certain illegible characters.⁶ A cup at Capua was said to have an inscription declaring that it belonged to Nestor. Athenæus⁷ also mentions the inscribed cup of a youth who had thrown himself into the sea after a girl beloved by him, declaring that he had carried with him a cup of Zeus Soter.

¹ Gerhard, *Neuerw. Denkm.*, s. 30, No. 1605.

² *Mus. Etr.* xl., No. 1821; *Cat. of Gr. and Etr. Vas.* in *B. M.*, pl. A., 459. *B. A. N.*, 1857, p. 43.

³ *B. A. N. N. S.*, iv. p. 132, *B. A. N.*, ii. tav. i. 6, p. 23.

⁴ *B. A. B.*, 1666; *B. A. N.*, 1854, p. 168.

⁵ *C. B. L.*, p. 21, No. 22; *B. A. N.*, 1855, p. 85.

⁶ Athenæus, p. 493, C.

⁷ xi. 466, C.

CHAPTER VIII.

Ancient Potters — Athenian Potteries — Names of Potters: Alides — Amasis — Andokides — Archikles — Bryllos, or Brygos — Kalliphon — Kephalos — Chares — Chachrylios — Chairestratos — Charitaios — Kleophradas — Cholchos — Chelis — Charinos — Deiniades — Doris — Epitimos — Epigenes — Erginos — Ergotimos — Euergetides — Eucheros — Echekrates — Exekias — Euphronios — Euxitheos — Glaukythes — Hermaios — Hermogenes — Hechthor — Hieron — Hilinos — Hischylos — Meidias — Naukyles — Neandros — Nikosthenes — Oinieus — Pamaphios — Phanphaios — Pamphaios — Philinos — Pistoxenos — Priapos — Python — Simon of Elea — Smikyilion — Sokles — Sosias — Staius — Taleides — Theoxetos — Thyphetheides — Timagoras — Timandros — Tlenpolemos — Tleson — Tychios — Xenokles — Xenophantos — Names of Vase Painters: Ainiades — Alsimos — Amasis — Aristophanes — Asteas — Bryllos, or Bryaxis — Klitias — Cholchos — Doris — Euonymos — Epiktetos — Euphronios — Euthymides — Exekias — Hegias — Hermonax — Hysis — Onesimos — Pheidippos — Philtias — Phrynos — Pothinos — Praxias — Polygnotos — Priapos — Psiax — Sosias — Takonides — Timandros — Zeuxiades.

HAVING thus described the chief peculiarities of the painted vases, and of the circumstances connected with them, it now remains to say something respecting their makers—the potters of antiquity. Unfortunately, however, little is known of their condition, except that they formed a guild, or fraternity, and that they amassed vast fortunes by exporting their products to the principal emporia of the ancient world. The oldest establishments appear to have been at Samos, Corinth, and Aigina, and it was not till a later period that the Athenian pottery attained any great eminence, or became universally sought after. The existence of two *kerameikoi*, or pottery districts, at Athens, and the fact that some of the principal men were connected with the potteries, show the great commercial importance of the manufacture. Pot-makers, *chytreis*, and vase-makers, *pyaloneis*, are mentioned on an inscription at Calavo. It is now admitted that the word ΕΠΟΙΕΣΕΝ indicates the potter, and not the artist, although it is supposed that when no artist's name accompanies the formula the potter was probably at the same time the painter. On one vase the names of two potters, Glaukytes and Archikles, are found; one has been supposed to be the artist's, but it is more probable

they were partners, or that a skilful restorer has united parts of different vases.¹

By the Athenians, potters were called *Prometheans*,² from the Titan Prometheus, who made man out of clay,—which, according to one mythos, was the blood of the Titans, or Giants,—and who was thus the founder of the fictile art. It was not, however, much esteemed, although without doubt the pursuit of it was a lucrative one, and many of the trade realised large fortunes;³ in proof of which may be cited the well-known anecdote of Agathokles,⁴ who, at a time when the rich used plate, was in the habit of mixing earthenware with it at his table, telling his officers that he formerly made such ware, but that now, owing to his prudence and valour, he was served in gold,—an anecdote which also proves that the profession was not highly esteemed. The guild at Athens was called *ek kerameon*, “of the potters.” However, the competition in the trade was so warm as to pass into a proverb, and the animosity of some of the rival potters is recorded upon certain vases.⁵ To this spirit are also probably to be referred many of the tricks of trade, such as forgeries of the names of makers, and the numerous illegible inscriptions. When the potter’s establishment—called *ergasterion*—was large, he employed under him a number of persons, some of whom were probably free but poor citizens, whilst others were slaves belonging to him. How the labour was subdivided there are no means of accurately determining, but the following hands were probably employed:—1. A potter, to make the vase on the wheel; 2. An artist, to trace with a point in outline the subject of the vase; 3. A painter, who executed the whole subject in outline, and who probably returned it to No. 2, when incised lines were required; 4. A modeller, who added such parts of the vase as were moulded; 5. A fireman, who took the vase to the furnace and brought it

¹ R. Rochette, Journ. d. Sav. 1830–34, p. 121; Clarac, Mél. d’Antiq. p. 40; Creuzer, Athen. Gefäss, 1832, p. 12; Panofka, Bull., 1829, 137; 1830, 312; De Witte, Rev. Phil. ii. 380; Abeken, Mittel Ital. p. 413; Böckh, Corp. Inscr. iv., xiii.

² Lucian, Prometh. in Verbis, Dindorf, 8vo, Paris, 1840, p. 6, s. 2, l. 11 and foll.

³ Σμιχυλίων Ευαυλικίδου εκ κεραμεων.

Arch. Zeit. 1853.

⁴ Plutarch, Apophthegm., vol. vi. p. 673, Leipz. ed. 1777.

⁵ Hesiod, Oper. et Dier., v. 25; Aristotle, Rep., v. 10; Rhet., ii. 4; Ethic. viii. 2; Plato, Lys., p. 215; Plutarch, de capiend. ex hoste util., p. 342, Leipz. ed. 1777. For this tribe see Ross, die Dämonen von Attica, 4to, Halle, 1846, pp. 122–123.

back; 6. A fireman for the furnace; 7. Packers, to pack up the vases for exportation. Hence it may readily be conceived that a large establishment employed a great number of hands, and exhibited an animated scene of industrial activity.

Some slight insight into the nature of the trade is gained from the inscriptions which the potters placed on their vases. The fullest form¹ of inscription is when both the potter and the artist placed their names on the vase; and there is some doubt whether, when the name of a potter is found alone, he did not paint as well as make the vase. Above fifty names of potters have been found, but they only occur on choice specimens of art, perhaps on samples or batches, and the far greater proportion of vases has no name at all. It is so difficult to assign to each potter his relative position in the history of the art, that it is well to take the names in alphabetical order. An Etruscan word, *Arnthē*, found upon a vase, has been mistaken for the potter instead of the possessor. This is the more remarkable as the name of a Greek artist was found upon it. The attempt to trace the artists to particular cities fails, for Eucheir has been found at Corinth and Athens, and other names occur there too.² The potters' names are accompanied by the imperfect *epoei*, "was making," or the aorist *epoiese*, "made according to period at which they worked." On other works of art the imperfect form does not appear till the CL. Olympiad, B.C. 190, so that it would seem as if the vases of old style with the later imperfect forms were imitations of a more archaic style.³ *Amasis*, a potter, whose name is apparently of Egyptian origin, may have had a factory at Korinth, as his works are of the early rigid school. His vases have been found only in Italy. He exercised the art of painter as well as potter, and on certain vases he states that he painted the subject.⁴ He painted for the potter Kleophradas.⁵ Whether he subsequently set up for himself does not

¹ For the lists of these names see Panofka, *Von den Namen der Vasenbildner*, 4to, Berlin, 1849, s. 153, 241; R. Rochette, *Lettre à M. Schorn*, 8vo, Paris, 1832; 2nd edit. 8vo, Paris, 1845; Clarac, *Cat. d. Artist. d'Antiq.*, 12mo, Paris, 1849; Welcker, in the *Kunstblatt*, 1827, No. 81-4; Osann, in the *Kunstblatt*, 1830, No. 83, 84; Welcker, in the *Rheinisch. Mus. Bd.* vi. 1847, s. 389-97; De Witte, *sur les noms des Dessina-*

teurs et Fabricants des Vases Peints, *Revue de Philologie*, 8vo, Paris, tom. ii. p. 387-473; Gerhard, *Rap. Volc.*, p. 74, 75.

² Paus., vi. 44, viii. 14, 10; Böckh, *Corp. Inscr.*, iv. p. ix.

³ Brunn, *Geschichte d. griechisch. Kunstl.*, 8vo, Stuttgart. 1859, ii. p. 651.

⁴ Raoul Rochette, p. 31; Clarac, p. 248.

⁵ Gerhard, l. c., No. 703; R. Rochette, *Bull. Fér.* 1831, p. 101; Brunn, *Gesch.* ii. p. 637.

appear, but he is known in connection with several vases with black figures; as, an amphora, on which is seen the dispute of Poseidon and Athene for the soil of Attica,¹ and Dionysos and his cohort; a small jug, *olpe*, with the subject of Perseus killing Medusa;² and an amphora, with that of Achilles and Penthesilea, and the arrival of Memnon at Troy.³ Generally he writes on his productions *mepoiesen*, "made me," but on this last-mentioned vase appears the blundered form *poiesn*. *Anakles* is known from a cup on which is a hind.⁴ *Andokides*, another maker of the same kind of vases, is known from an amphora, on which is represented the contest of Herakles and Kyknos, and Dionysos and satyrs;⁵ and another with black figures on a white ground, having for its subject Nereids and Amazons, the style of which is fine. An amphora with red figures, Herakles and the Tripod, and athletic subjects; another with black and red figures, Dionysos and satyrs, a cup with combat of warriors.⁶ *Aon*, son of Mnaseas is the supposed maker of a black cup.⁷ He employed no artist. *Archikles*,⁸ who also inscribes upon his vases "made me," or "made," is known for his cups of a very old style, with tall foot, and small handles of figures, with the subjects of the hunt of the Kalydonian boar, and the death of the Minotaur.⁹ Another of his cups has antefinal ornaments and a third has a goat and satyr.¹⁰ He employed the artist Glaukythes,¹¹ by whose aid he produced the celebrated vase found at Cære, one of the most remarkable for size and decoration, and which belongs to the oldest period of the fictile art. *Brygos* is known as the maker of a *kylix* found at Vulci, painted with red figures, and having for its subject the last night of Troy;¹² and of another, with Triptolemos, the family of Keleus, and the rape of Proser-

¹ Gerhard, *Annali*, 1831, 178, No. 702.

² *Cat. Dub.* No. 32; *Cat. Vus. B. M.*, p. 172, 641*.

³ *G. A. V.*, cevii.; *Campanari*, p. 87; *ΑΜΑΣΙΣ ΕΠΟΙΕΣΕΝ, ΠΟΙΗΕΝ*.

⁴ Panofka, s. 32; *Bull.*, 1835, 127; *De Witte*, *Rev.* 392.

⁵ *ΑΝΔΟΚΙΔΕΣ ΕΠΟΙΕΣΕ, ΕΠΟΕΣΕΝ*. *Can.* 1^o Cent., 1846; *Ann.* 1837, 178, No. 700; *Clarac*, *Cat.*, p. 37, 237-249; *Mus. Etr.*, 1831: *C. Dub.*, 79; *C. D.*, 22; *Campanari*, p. 88; *B.*, 1845, p. 25; *Panofka*, *Taf.* iii. 2, s. 28.

⁶ His name is inscribed on the foot,

which renders it suspicious. *Campana Coll.*; *Brunn*, *Gesch.*, ii. p. 657-9.

⁷ Panofka, in *A. Z.*, 1849, p. 79; *Brunn*, l. c.

⁸ *C. D.*, No. 999; *R. V.*, p. 179; n. 694.

⁹ *G. A. V.*, cexxxv.; Panofka, s. 32, 33.

¹⁰ Panofka, s. 31, reads this artist's name, *ΑΡΚΙΤΕΣ ΕΠΟΙΕΣΕΝ*.

¹¹ Panofka, *M. Bl.*, xvi. 47; *Gerhard*, *A.* 1831, 178, No. 694; *Clarac*, *Cat.* p. 251.

¹² Panofka, s. 13, *B.* 1843, p. 71, *ΒΡΥΓΟΣ ΕΠΟΙΕΣΕΝ*.

pine, the judgment of Paris, Niké or Iris also in red figures.¹ The name of the potter *Kalliphon* was invented to deceive the celebrated archæologist Millin, in which it was entirely successful.² *Chachrylios*, was a maker of cups with red figures, of the fine style³ representing Amazons and the Bacchanalian *cortége*; and of another, with Theseus bearing off Antiope. Orestes killing Klytaimnestra, warriors, also some other shapes as a *pinæ* with an Amazon, and a cup with a dancer holding *krotala*, with black figures. He employed the artist Euphronios.⁴ A cup found at Cære, with black figures, had the name of the potter *Charitaïos*, representing the subject of Herakles and the Nemæan lion, another with athletic exercises and the bath.⁵ Of *Kleophradas* the employer of Amasis, mention has already been made.⁶ *Cholchos*, another maker of vases with red figures, of the strong style,⁷ is known by an *oinochoe* of this maker having been found, with the subject of the contest of Herakles and Kyknos.⁸ *Chelis* manufactured *kylikes* with black figures, sometimes intermixed with red, representing Bacchanalian and athletic subjects; and one with Apollo and Hermes contending for the lyre. He belongs to the transition period.⁹ A jug of fine shape, having a wreath of a vine laden with grapes depicted in black on a white ground, bears the name of the potter *Charinos*, with which is combined that of Xenodoros, but whether that of an artist or of a youth is uncertain.¹⁰ *Chairestratos* is only known from some verses of Phrynichos. "Then, forsooth," says he, "Chairestratos, soberly pottering at home, burnt about a hundred kantharoi of wine every day."¹¹ A person

¹ A. 1850, pl. G., p. 109.

² Coll. Can., 51; Journ. des Savans, 1830, p. 121; Raoul Rochette, Bull., Féru. 1831, p. 149; Clarac, p. 70; Brunn, *ibid.*, 665.

³ Coll. Can., 51; Cat. Can., 81; Gerhard, Ann., 1831, 179, No. 705; Campanari, p. 88; XAXPTLIOS EΠOIEZEN; Cat. Vas. Brit. Mus., p. 262, No. 815*.

⁴ Cat. Vas. Brit. Mus., p. 278, No. 827; Cat. Can., 115; Brunn, *ibid.*, 702.

⁵ XAPITAIOS EΠOIEZEN EME, XAPITAIOS EΠOIEZEN : EME : ET, Visconti, *Intorno gli Monumenti sepolchrati scoperti nel ducato di Cere*; in the *Disserazioni della Pontificia Accademia Romana di Archeologia*, 4to, Roma,

1836, tav. ix.; Brunn, *ibid.*, 660.

⁶ Gerhard, *Annali*, 1831, p. 178, No. 703; Panofka, s. 37; Duc de Luynes, *Choix de Vases*, pl. xlv.

⁷ Rochette, *Lettre à M. Schorn*, p. 44; Clarac, Cat., p. 273; Campanari, p. 88, XOAXOS MEΠOIEZEN.

⁸ G. A. V., cxxii. cxxiii.; Panofka, s. 14, Taf. i. 6.

⁹ XEAIΣ EΠOIEZEN, and EΠOIEI, Gerhard, A., 1831, p. 179; No. 706; Clarac, p. 74; Cat. Dur., 180; Cat. Can., 224; Panofka, s. 5, 37.

¹⁰ Brit. Mus., No. 90.

¹¹ Meineke, *Frag. Com. Græc.*, ii. 386; Athenæus, xi., p. 474, B. There is a play on the word *Κεραμεύων* (pottering),

of the name of *Kephalos*, if it be not a fictitious one, is sarcastically alluded to by Aristophanes,¹ as making wretched dishes, but tinkering the State well and truly. The name of *Deiniades*,² another potter, is recorded on a kylix, with red figures, having for its subject Herakles killing Alkyoneus, painted by the artist Philtias. *Didymos* is known as the master of a rhyton in shape of the head of a mule, with red figures on it. *Duris*, better known as a painter, appears as the maker of a dish, on which is a seated figure of Athene, and a cup with Amazons, which he made and painted.³ *Epigenes*, another potter, is only known from a kantharos, or two-handled cup, of peculiar shape and mediocre style with red figures, on which is painted Achilles at the ships, receiving a draught of wine from the Nereid, Kymothoe, and attended by Ukalegon, while Patroklos, attended by Nestor and Antilochos, has the same honour accorded him by Thetis. Both Achilles and Patroklos are armed, and departing from the ships.⁴ *Epitimos* made vases with red figures; as, for example, a cup of ancient style, on which was a warrior mounting his horse.⁵ *Erginos*, a potter, employed the painter Aristophanes. He is known from a cup with red figures, representing the Gigantomachia.⁶ *Ergoteles*, son of Nearchos has left his name on a cup ornamented with palmettes only.⁷

Ergotimos, another potter, is known from the François Vase, and a *kylix* with black figures, representing the capture of Silenos in the gardens of Midas, found at Aigina,⁸ of which island Ergotimos was probably a native. He was perhaps the father of the next potter, *Eucheros*, or *Eucheir*, in whom some recognise the celebrated *Eucheir*, brought by Demaratus from Korinth to Tarquinii, who made a *kylix*, with black figures, of the oldest style, with a representation of the Chimaira, and

which has the same equivocal meaning as in English.

¹ Eccl. v. 252.

² ΔΕΙΝΙΑΔΕΣ ΕΠΟΙΕΣΕΝ, Coll. Can., 1^o Cent., No. 74; Gerhard, Ann., 1831, p. 179, No. 709; p. 180, No. 728; Campanari, p. 88; Mus. Borb., v. 20; Brunn, ii. 667.

³ ΔΟΡΙΣ ΕΠΟΙΕΣΕΝ, or ΕΠΟΙΕΙ. Gerhard, Fernerer Zuwachs der K. Mus., No. 1853; Gerhard, Trinkschalen, Taf. xiii.

⁴ Ann., 1850, p. 143, pl. H. i.; B.

1846, p. 69, ΕΠΙΓΕΝΕΣ ΕΠΟΕΣΕ; Panofka, s. 40, 1.

⁵ ΕΠΙΤΙΜΟΣ ΕΠΟΙΕΣΕΝ, Clarac, Cat. 240, m.; Dub. Not. descr., 56, No. 203; Campanari, p. 88.

⁶ Clarac, Cat., p. 204, c. ΕΠΙΝΟΣ ΕΠΟΙΕΣΕ; Gerhard, Trinkschalen, Taf. ii. iii.; Panofka, s. 8, Taf. i. 3.

⁷ ΕΡΓΟΤΕΛΕΣ ΕΠΟΙΕΣΕΝ ΗΟ ΝΕΑΡΧΟ, Gerhard, Neuerw. Denkm. 1779; Brunn, ibid., 676.

⁸ ΕΡΓΟΤΙΜΟΣ ΕΠΟΙΕΣΕ; G. A. V., ccxxxviii; Bull. Fér., 1831, p. 153.

on which he inscribes himself the son of Ergotimos.¹ The celebrated François Vase, with a series of subjects referring to the life, genealogy, and fate of Achilles. He is a maker of the oldest school. *Euergetes* made a cup with red figures, found at Capua,² representing Pelops, Plexippos, a dancer, and a palaestric subject. The potter *Euphronios* was probably the most celebrated of his day. He also painted vases. He belonged to the epoch of the "fine," or to the latter days of the "strong" style, characterised by red figures, or by polychrome figures on a white ground,³ and produced vases, mostly *kylikes*, of the finest style of art. The only vase-painter whose name appears on his works, is the artist Onesimos,⁴ who painted for him a *kylix* with the subject of a race. Only a few of his works remain, as a *kylix*⁵ with the subject of Herakles and the Erymanthian boar, a quadriga; Alkaïos and Sappho;⁶ another with the fate of Troilos,⁷ a horseman,⁸ Phrygians,⁹ and heroes arming;¹⁰ one with Death and Sleep bearing off Sarpedon,¹¹ and Dolon seized by Ulysses and Diomedes;¹² and another with a triclinium of hetairai.¹³ He also painted vases on which occur the name of Panaitios, an *amphora* with Herakles and the Erymanthian boar, and Akamas and Demophon with their horses,¹⁴ and a jar with recumbent undraped females.¹⁵ He has also left a *kylix* with figures in black outline, like the later Athenian school, on which are Diomedes and a female, or Achilles and Pontomeda;¹⁶ and a *krater*, with Herakles and Antaios of remarkably fine and grandiose style.¹⁷ This potter placed on his vases the names of several celebrated youths of the day. His vases are, perhaps, the very finest known of the

¹ ΕΥΧΕΡΟΣ ΕΠΟΙΕΣΕΝ ΗΟΡΓΟΤΙ-
ΜΟΤ ΗΤΙΗΤΣ, Clarac, Cat. Art. 191;
Bull. 1846, p. 78; Cat. Vas. B. M., p.
196, No. 701; De Witte, Cat. Can., No.
121, p. 70, M. M. I., xlii.

² Bull. 1845, p. 113; Ann. 1848, p.
299-382; Ann. 1849, p. 145, pl. B.,
ΕΥΕΡΓΕΤΙΔΕΣ ΕΠΟΙ.

³ G. T. C., xiv.

⁴ Annali, 1831, 180, No. 723; Bull.
Férussac, 1831, p. 153; Clarac, Cat., p.
109; Dubois, Cat. d. Pr. de Canino, 87,
ter; Panofka, Die Vasenmaler Euthy-
mides und Euphronios, p. 13.

⁵ Vas. Cat. Brit. Mus., p. 270, No.
822; Panofka, p. 9.

⁶ Cat. Dur., 61.

⁷ Mus. Etr., 588; Cat. Can., 87, No.
568; Ann., 1831, 408, 824; Clarac, 272;
G. A. V., ccxxv.

⁸ Cat. Dub., p. 200.

⁹ Cat. Can., 81; Mus. Etr., 1091;
1831, Ann., No. 723.

¹⁰ G. A. V., ccxxv.

¹¹ Panofka, p. 9.

¹² Ibid.

¹³ Ibid. s. 10.

¹⁴ Ibid. s. 16.

¹⁵ Campan. Coll.

¹⁶ Gerhard, Trinksch. u. Gefässe, Taf.
xiv. 5, 6, 7; Panofka, Die Vasenbildner,
Taf. iv. 7, s. 11; Welcker, Rhein. Mus.,
vi. Bd. 1847, s. 394.

¹⁷ Mon. v. pl. 38, 1855.

strong style. *Euxitheos*, who belongs to the period of vases with red figures, was a painter as well as a potter. He is known from an amphora representing Achilles and Briseis,¹ and from a *kylix* with the subject of Patroklos. For the last he employed the vase-painter Cholchos.² *Exekias* was both a maker and painter of vases,³ with black figures, of the early style. He is known from amphoræ on which are represented Herakles killing Geryon, Herakles and the Nemæan lion, Demophon and Akamas, the chariot of Anchippos,⁴ Achilles and Penthesilea,⁵ Dionysos,⁶ and Oinopion, and a deep *kylix* with small figures of a winged female and stag.⁷ On cups, *kylikes*, and amphoræ he painted the subjects of Akamas and Demophon bringing back Aithra,⁸ Achilles and Ajax playing at dice,⁹ the contest for the body of Achilles, and Dionysos and the Tyrrhenian pirates.¹⁰ *Echekrates* is known by a single *kylix*, the subject of which is a Gorgon's head.¹¹ *Glaukythes*¹² has been already mentioned. His name appears on the cup, with small black figures, representing the death of the Minotaur, and of the Kalydonian boar, now in the Museum at Munich, and on another cup in the Berlin Museum. He must have flourished about the same time as Tleson and Nikosthenes, and he placed on his wares the name of Hippokritos, a youth styled "the most beautiful." He flourished at the early period of vases with black figures. The name of Glaukythes, an Argive sculptor, has been found at Athens. Other potters were *Hermaios*, the maker of a cup on which is represented Hermes making a libation;¹³ *Hermogenes*,¹⁴

¹ ΕΥΞΙΘΕΟΣ ΕΠΟΙΕΣΕΝ, Cat. Dur. 386; G. A. V., clxxxvii.; Panofka, s. 17.

² Vases d. Pr. d. Canino, pl. 5; Gerhard, Ann., 1831, p. 180, 729, No. 729; Campanari, p. 88; Brit. Mus., Vas. Cat., p. 246, No. 803; Inghirami, Gall. Om., ii. 254.

³ ΕΞΕΚΙΑΣ ΕΠΟΙΕΣΕ, Panofka, s. 19, Taf. ii. 1, 2.

⁴ Cat. Dur., 296; G. A. V., cvii.; Brunn, ibid., 689.

⁵ Cat. Dur., 389; G. A. V., cvi.; Cat. Vas. Brit. Mus., p. 111, No. 554.

⁶ G. A. V., cvi.; Panofka, s. 19, Taf. ii. 5, 6.

⁷ ΕΚΣΕΚΙΑΣ ΜΕΠΟΙΕΣΕΝ. Campana Coll.

⁸ Ann. iii. p. 179, No. 709; Cat. Dur., l. c.; G. A. V., cevi.

⁹ Panofka, s. 10, Taf. ii. 10-12; M. G., ii. liii., 1 a; Etr. Vas., Taf. xii.

¹⁰ G. A. V., xlix.

¹¹ Ann., 1849, s. 120. ΕΧΕΚΡΑΤΗΣ Κ... ΤΕΛΕΣΕΝ.

¹² ΛΑΥΚΥΤΗΣ ΕΠΟΙΕΣΕΝ, once ΛΑΥΚΥΤΗΣ ΕΠΟΙΕΣΕΜΕ, and ΜΕΠΟΙΕΣΕΝ, Gerhard, Berlins Neuerw. Vasen., No. 1598; Bull., 1847, p. 125; Bull., 1860, p. 50.

¹³ ΗΕΡΜΑΙΟΣ ΕΠΟΙΕΣΕΝ, Clarac, Cat., p. 240; Bull., 1842, p. 167.

¹⁴ ΗΕΡΜΟΓΕΝΗΣ ΕΠΟΙΕΣΕΝ, Gerhard, Ann., 1831, 178, No. 690; Cat. Dur., 1000; Berlins ant. Bildw., No. 683; Cat. Can., 159; B. M., p. 189,

one of the early school, who only made cups with small figures and ornaments. *Hermonax* is known from a stamnos with men and flute-players.¹ *Hieron*, a remarkable name, perhaps of a contemporary with the old Sicilian tyrant, is chiefly known from the *kylikes* he made, and which are found at Vulci, and in the Sabine territory, with the name scratched upon the handle. He appears to have been a partner with Andokides. The subjects of his *kylikes* are Bacchanalian,² Peleus and Thetis,³ the Judgment of Paris,⁴ Achilles hearing the death of Patroklos,⁵ the abstraction of the Palladium, Demophon and Akamas, and festive scenes.⁶ His orthography is not always correct,⁷ and his inscriptions are scratched under the handle or foot. The name of *Hilinos* has been found as one of the *lekkythopoioi*, or makers of *lekkythoi*, on a vase with red figures, of that shape, discovered at Athens. He employed an artist named Psiax.⁸ *Kittos* manufactured one of the Panathenaic vases found at Tukera, in the Kyrenaika, with black figures having Pallas Athene on one side, and on the other two wrestlers and a brabeutes.⁹ *Laleos* on a cup with black figures and animals as a potter's name. *Hischylos*, another potter, belonged to the period of the transition from black to red figures; his vases have been found only at Vulci.¹⁰ His wares were chiefly cups. He employed one Pheidippos to paint his vases;¹¹ besides Epiktetos, who surpassed all the other artists of the strong style¹² of red figures,¹³ and Sakonides, whose name appears on a cup with the subject of Herakles and the lion. A potter named *Lysias* has recorded his name on a plain vase.¹⁴ *Manes* is found on a Greek stelé of uncertain locality, and the name was applied to a vase maker.¹⁵ The potter *Meidias* is known by the celebrated Hamilton Vase, of the style of Ruvo, a perfect *chef d'œuvre*, of the florid style,

685; Rochette, p. 46; Campanari, p. 88; Cat. Vas. B. M., 685.

¹ Brunn, *ibid.*, ii. 694.

² Can. 1^e Cent., No. 23; Mus. Etr., 565, 1183.

³ Depoletti, Coll. Clarac, Cat., p. 128; Annali, 1831, p. 179, No. 710.

⁴ Campan. Coll. ⁵ Cat. Dur., 758.

⁶ Gerhard, Trinkschalen, Taf. xi.-xii. Panofka, Taf. i. 9.

⁷ HIEPON EΠOIEZEN — EΠOIEZN. Bull., 1837, p. 71; Bull., 1832, p. 114; Campanari, p. 88; Panofka, i. 7, 8, s. 22, 23; Mon., ii. xxxviii.

⁸ HIAINOS EΠOIEZEN. Creuzer, Alt Athen. Gefäss, s. 53.

⁹ Cat. Vas. Brit. Mus.

¹⁰ ΗΙΣΚΤΑΟΣ ΕΠΟΙΕΖΕΝ, Canino, 1^e Cent., No. 6.

¹¹ Clarac, Cat., 130.

¹² Panofka, s. 30.

¹³ Annal., 1831, p. 179, 725; Campanari, p. 88.

¹⁴ ΛΥΣΙΑΣ ΜΕΠΟΙΕΕΝ ΗΜΙΧΟΝΕΙ, on a vase in the Campana collection at Rome.

¹⁵ Bull. d. Corr. Arch., 1863, p. 118; Athenæus, xi. p. 487, c.

with red figures, and gilding in the accessories; the subject being the rape of the Leukippides, and the Argonauts.¹ There is a supposed *Naukydes*,² who flourished during the age of the vases with black figures. *Neandros* is known from a cup with black figures, having for its subject Herakles strangling the Nemean lion.³ An important and extensive manufacturer was *Nikosthenes*,⁴ probably one of the earliest makers of vases with black figures. He made vases in a very mannered and *genre* style, both with black and red figures. His amphoræ are of peculiar shape, tall and slender, with broad flat handles like bands. Fifty vases are known inscribed with the name of this potter. He is known from a *phiale* with ornaments,⁵ and *kylikes* with the subjects of Dionysos, Hermes, and Herakles.⁶ Aineias,⁷ Theseus, and the Minotaur,⁸ Akamas, and Demophon,⁹ athletic subjects.¹⁰ A Gorgonium;¹¹ a scene of ploughing;¹² a man running, having on one greave;¹³ and a satyr and youth, painted for him by Epiktetos;¹⁴ also from a *kylix* of black and white figures, having on it Ulysses and the Sirens.¹⁵ A *kantcharos* of this potter with a dance of figures of fine style exists,¹⁶ and an *oinochoe* or jug, with Marsyas playing on the flute.¹⁷ His amphoræ have for their subjects Herakles and the Nemean lion, combats, a boxing match,¹⁸ and another is ornamented with a Bacchanalian thiasos.¹⁹ Others have the Gigantomachia satyrs and mainads, sphinxes, Achilles and Penthesilea, Aineias and Anchises, the adieu of the Dioskouroi, youths riding on hippalektryons, warriors, old men, and youths, the supposed Eris,

¹ ΛΑΛΕΟΣ ΜΕΠΟΙΕΣΕΝ, ΕΠΟΙΕΣΕΝ. Brunn, *Gesch.* ii. 765; D'Hancarville, i. p. 130; Millin, *Gall. Myth.*, No. 385; ΜΕΙΔΙΑΣ ΕΠΟΙΕΣΕΝ; Gerhard, *Abh. d. K. Akad.*, Berlin, 4to, 1840, die Meidias vase; Notice sur le vase de Meidias.

² Clarac, *Cat.*, 284-286; *Cat. Can.*, 71; Campana Collection.

³ ΝΕΑΝΔΡΟΣ ΕΠΟΙΕΣΕΝ, Clarac, p. 286; *Coll. Can.*, 1845; Clarac, p. 287.

⁴ ΝΙΚΟΣΘΕΝΗΣ ΕΠΟΙΕΣΕΝ, or ΜΕΠΟΙΕΣΕΝ, Panofka, s. 23; Ann., 1831, 180, No. 727; Brunn, *ibid.*, 709.

⁵ Ann., 1831, p. 178, No. 691; M. G., ii. 17; xxvii.; Visconti, *Monum. Sepolchr. di Cere*, Taf. ix.; Marquis of Northampton, *Observations on a Greek vase discovered in Etruria*, Archæol.

xxxiii., pl. 16, pp. 225-262.

⁶ Panofka, s. 28, 29.

⁷ Mus. Etr., 567; Ann., 1831, 179, No. 711.

⁸ Ann., l. c.; Mus. Etr., 1516.

⁹ Cat. Can., 217.

¹⁰ Mus. Etr., 273; Berl. ant. Bildw., 1595.

¹¹ Coll. d. Pr. Can., 236; Panofka, s. 28.

¹² Gerhard, *Coupes et Vases du Musée de Berlin*, pl. i.

¹³ Cat. Dub., 59.

¹⁴ Ann., 1831, 180, 727.

¹⁵ Cat. Dur., 418.

¹⁶ Cat. Dur., 662.

¹⁷ Cat. Dur., 147. ¹⁸ M. G., xxvii.

¹⁹ Vas. Cat., B. M., 118, 563.

Zeus, and Heos, with friezes of animals.¹ The most remarkable vase of this potter is one entirely black, with a female figure and a dog in opaque white, having lines cut through to the black background. He also made a *krater*, differing from the usual shape, and ornamented with a frieze representing a gigantomachia.² *Panphaios*, *Pamaphios*, or *Panthaïos*, a potter, who flourished during the strong style of red figures, employed the artist Epiktetos.³ He was a cup maker, and has left his name on no fewer than seventeen *kylikes*, and is by far the most common of all the makers. He belongs to the period of vases with black and red figures. It occurs also on a *stamnos* with red figures, representing Herakles and the Achelous, and Mar-syas and Oreithyia.⁴ The subjects on his productions are, a horse;⁵ Herakles and the lion; Bacchanal scenes;⁶ warriors and Pegasoi;⁷ Sarpedon borne off by Hypnos and Thanatos;⁸ the arming of Memnon; Hermes, Nomios, and Mainads;⁹ a crowned youth;¹⁰ a scene of a *komos*;¹¹ a *stamnos*, with the contest of Herakles and the Achelous;¹² Herakles destroying Hippolyte, painted with black figures;¹³ a *kylix*, with a man crowned seated on a rock and holding a pedum;¹⁴ Pelops, or Achilles, boiled in the caldron;¹⁵ goats and great eyes;¹⁶ athletic scenes, warriors' combats, Amazonomachia, Erotic subjects;¹⁷ a *hydria*, with black figures, with Dionysos and his crew;¹⁸ and Herakles and the other gods of Olympos;¹⁹ and a *kylix*, with the head of Medusa.²⁰ There are also *amphoreis*, with flat side handles like those of Nikosthenes, of this potter, one with the subjects of satyrs and mainads; and another with

¹ Gerhard, *Neuerw. Denk.*, s. 18, 159, 6; Campanari, p. 88; Gerh., *Trinksch.*, i. 1, 2, 3; Panofka, iii. 11, s. 24.

² B. M., 560; Bull., 1843, p. 59.

³ ΠΑΜΑΦΙΟΣ ΕΠΟΙΕΣΕΝ.

⁴ Trans. R. Soc. Lit., N. S., vol. i., 1843, p. 100; G. A. V., cxv.; Panofka, *Namen*, p. 153-241, Taf. v.

⁵ Panofka, s. 2, der Vasenbildner, *Pamphaos*; Gerhard, *Berl. Ant. Bild.*, s. 27, No. 1625.

⁶ Panofka, Taf. ii.; Taf. iii.; Cat. Dur., 17.

⁷ Panofka, s. 4.

⁸ *Archæol.*, xxxix., p. 139.

⁹ De Witte, *Descr. de Vases Peints*, No. 17.

¹⁰ Inghirami, *Mus. Chius.*, tom. ii., tav. cxxxiii.

¹¹ *Mus. Etr. du Pr. de Canino*, 1116.

¹² Trans. Roy. Soc. Lit., vol. i., p. 100; G. A. V., cxv.

¹³ *Mus. Greg.*, ii. lxvi.

¹⁴ *Mus. Etr.*, 1513.

¹⁵ Dubois, *Notice des Vases réservés*, p. 104.

¹⁶ Braun, Bull., 1842, p. 167; Welcker, *Rhein. Mus.*, 1847, s. 396.

¹⁷ *Mus. Greg.*, ii. lxix. 4.

¹⁸ De Witte, Cat. Dur., No. 91; Brit. Mus. Cat., p. 43, No. 447*.

¹⁹ De Witte, *Cab. Beugnot*, 37.

²⁰ Micali, *Storia*, 102, 1; Braun, Bull., 1844, p. 101.

that of Chiron and Achilles, Menelaos and Helen, found at Cervetri.¹ His style is more developed, and rather later than that of the rigid school. The following vases have both black and red figures on the same vase. A *kylix*, with the Minotaur; two *hydriai* from Vulci have black figures with Dionysos and his *cortège*, and Herakles and Iolaos, and two cups with the same Herakles, the Amazons and Dionysos. There is some doubt whether his name should not read Panthaios.² The name which some read as Hilinos others consider to be more correctly *Philinos*.³ Phrynos appears on a restored cup with Herakles and Minerva, and the gods of Olympos. *Pistoxenos* occurs as the name of a maker on a vase found at Cære. He also employed Epiktetos.⁴ *Priapos* is mentioned on a cup with black figures, representing a lion running.⁵ The name of *Python* is found on two vases, so different in style and art, that there were probably two masters of that name. One employed the artist Epiktetos,⁶ who painted for him in the strong style a hydria of red figures, representing the death of Bousiris, and an entertainment; the other made a vase of red figures, of the shape called *lekanion*, at the time of the decadence, which he, or a later artist of the same name, painted, not made.⁷ *Sesamas*, a Lycian potter, is also known from a sepulchral monument.⁸ *Sikanos*, by some read Silanion, is known from a *pinax* or dish with the figure of Artemis.⁹ *Simon*, of Elea, the supposed maker of a *hydria*, with black figures, having for its subject the chariot of Athene and the Gigantomachia,¹⁰ rests on very uncertain grounds. The name of *Sokles* occurs on a plate found at Chiusi.¹¹ *Sosias* was the maker of a cup with red figures, representing Hermes bringing the ram to heaven, and the healing of Patroklos.¹² The name of *Statius* appears on a *kan-*

¹ Collection of M. Campana at Rome.

² Clarac, Cat., 164-5; Panofka, l. c.; Brunn, Gesch., ii. 720.

³ Kreuzer, Ein alt Athenische Gefäss, ΠΙΛΙΝΟΣ ΕΠΟΙΕΣΕΝ, Leipzig, 1832, s. 53, 56; Deutsch. Schrift., Bd. iii. n. 1, s. 6 u. ff.; ΦΡΥΝΟΣ ΕΠΟΙΕΣΕΝ. Brunn, ibid., p. 729.

⁴ ΠΙΣΤΟΧΣΕΝΟΣ ΕΠΟΙΕΣΕΝ. Campanari, Interno i Vasi, p. 92.

⁵ ΠΡΙΑΠΟΣ ΕΠΟΙΕΣΕΝ. Panofka, s. 31. Cat. Dur., 882.

⁶ ΠΥΘΩΝ ΕΠΟΙΕΣΕΝ. Ann., 1831,

180, n. 726; Panofka, s. 36; Micali, Mon. Antich., xc. 1.

⁷ Clarac, Cat., p. 296; Millingen, Nouv. Ann., i. p. 45.

⁸ Böckh, Corp. Insc. Græc., iii. p. 1116.

⁹ Bull., 1844, p. 44; Brunn, ibid., p. 733. ΣΙΚΑΝΟΣ ΕΠΟΙΕΣΕΝ.

¹⁰ ΣΙΜΟΝ ΗΛΕΙΤΑ ΞΕΝΟ ΗΥΥΣ ΗΠΟΝΟΝ. Cat. Can., 103.

¹¹ Bull., 1851, p. 171.

¹² Mon. i., pl. xxiii.-xxiv.; Panofka, p. 38, Taf. iii. 6.

tharos or *karchesion*, of plain black ware of late style, inscribed "the work of Staius, a gift to Kleostratos."¹ Probably one of the earliest makers was *Taleides*, known from an amphora with a scene of weighing;² a *hydria*, with Herakles and the lion;³ a *kylix*, with a swan in the same style of art;⁴ and an *oinochos*, with Dionysos and a flute-player, and another with Dionysos.⁵ The name of the youths, Klitarchos, and Kallias and Neoklides, are found on his vases,⁶ and he employed the artist Takonides, or Sakonides.⁷ *Theozotos* or *Theoxetos* is known only from a *kylix* with black figures, representing a goatherd.⁸ *Therikles*, the celebrated Corinthian potter, conferred his name on two-handled cups, decorated with friezes of animals, and resembling in shape those held in the hands of Dionysos. He lived in the days of Aristophanes.⁹ *Thypheitheides* made a cup with red figures, on which are represented a deer running, and large eyes.¹⁰ *Timagoras* is known by two *hydriai* painted with black figures, representing Theseus killing the Minotaur, Herakles contending with Nereus. They are of the usual hard but not *recherché* style of Exekias.¹¹ The name of the youth Andokides appears on his vases, and Theseus killing the Minotaur. *Tlenpolemos*, another potter, manufactured vases with black figures. Only three of his work¹² are known. He employed as his artist Sakonides.¹³ His productions have been chiefly found at Vulci. A maker whose works are more often found is *Tleson*, son of Nearchos, probably a Corinthian potter, as a *kylix* of his fabric has been discovered in that city.¹⁴ He was a maker of *kylikes*, or cups, and many of his works are indecent.¹⁵ His

¹ Gerhard, Arch. Zeit., 1847, s. 190; ΣΤΑΤΙΕΠΤΟΝΚΑ[Ε] ΟΣΤΡΑΤΩΙΑΔΡΟΝ; B. A. N., iv. p. 104. An incised inscription of doubtful authenticity.

² ΤΑΛΕΙΔΕΣ ΕΠΟΙΕΣΕΝ, Millin. V. Peints, ii. pl. 61; Gal. Myth., cxi. 490; Panofka, s. 7; G. A. V., ii. s. 113. The subject perhaps referring to Tantalos.

³ Campana Collection.

⁴ Gerhard, B. A. B., No. 685.

⁵ Bull., 1845, p. 52; Brunn, *ibid.*, 735.

⁶ The silver vase of Taleides, with the name Klitarchos is incredible. Bull., 1843, p. 13.

⁷ Gerhard, Rapp. Volc., 180, 729.

⁸ ΘΕΟΞΕΤΟΣ ΜΕΠΟΙΕΣΕ, Cat. Dur., 884; Panofka, s. 34.

⁹ Athen., xi. 470, d.

¹⁰ ΕΠΟΙΕΣΕΝ ΘΥΦΕΙΘΕΙΔΕΣ, Cat. Dur., 893; Vas. Cat. Brit. Mus., p. 309, No. 854; Panofka, s. 35.

¹¹ ΤΙΜΑΓΟΡΑΣ ΕΠΟΙΕΣΕΝ. Campana Coll.

¹² Cat. Can., 149; Gerhard, Ann., 1831, p. 172; p. 178; No. 661, No. 693, p. 172; ΤΑΕΝΠΟΛΕΜΟΣ ΜΕΠΟΙΕΣΕΝ.

¹³ Gerhard, Neuerworb. Vasen, No. 1597; Mus. Etr., 149, [6612]; ΤΑΕΝΠΟΛΕΜΟΥ ΕΙΜΙ ΚΥΠΕΛΛΟΝ. The end of a hexameter line.

¹⁴ Bull., 1849, p. 74; ΤΑΞΟΝ ΗΟ ΝΕΑΡΧΟ ΕΠΟΙΕΣΕΝ: Panofka, s. 34; Rhangabe, Ant. Hell., p. 13, n. 369.

¹⁵ B. M. Cat., p. 189, No. 682; Clarac,

figures, which are black, are generally finely drawn, clear in colour, and of general excellence, but of small size. The most remarkable of his subjects is Orion carrying a fox and hare.¹ Others are a kentaur,² an ape,³ and two cocks.⁴ *Tychios* made a hydria, with the subject of Athene in a chariot and Apollo, found at Corneto;⁵ also a cup, and a plain cup.⁶ *Xenokles*, another maker of the oldest school, is known from a *kylix* of the most archaic treatment, with the subject of the Judgment of Paris,⁷ and other *kylikes*, with the departure of Poseidon;⁸ the search for Poseidon, Dionysos, Achilles, and Troilos, and a swan with sirens,⁹ and other plain cups. The name of *Xenophantos*, of Athens, which is not found amongst those of the makers of the cups at Vulci or in Greece, has been found on one of coarse work with red figures¹⁰ at Kertch, or Panticapæum, one of the utmost limits where vases have been discovered. An attempt has been made to connect the choice of subjects upon vases with the names of the potters or artists, but the connection, if it exists at all, is too vague to assist the interpretation of the subjects. It is possible that such secret allusions may have been occasionally intended; but there has been no slight difficulty amongst archæologists to decide the real names of the artists which occur on the vases.¹¹

From the potters, it is now necessary to turn to the consideration of the vase painters, or *zoographoi*,¹² many of whose names have been discovered on vases, although none are known from the writings of the ancients. The passage of Aristophanes,¹³

p. 303; Dub. Cat. Can., 262; M. De Witte, Coll. d. V. Ant. de terre prov. d. fouilles faites en Étrurie, 8vo, Paris, 1843, p. 72, No. 262; Mus. Etr., 1146 bis.

¹ Cat. Dur., 260.

² Annali, 1831, p. 178, 694.

³ Cat. Dub., 262; Cat. Vas. B. M., p. 189, No. 682.

⁴ Mus. Etr., 15 bis; Cat. Dub., 71.

⁵ Gerhard, Ann., 1831, 178, No. 701; Neuerworb. Vas., 1664. ΤΥΧΙΟΣ ΕΠΟΙΕΞΕΝ.

⁶ Gerhard, Neuerb. Vas., 1664. A. Z., 1853, 402; ΤΥΧΙΟΣ ΕΠΟΙΕΞΕΝ.

⁷ Lenormant and De Witte, Élite, xxiv. p. 2, 47; Mus. Blac. xix. ΚΞΕΝΟΚΛΕΞ ΕΠΟΙΕΞΕΝ.

⁸ Gerhard, Aus. Vas., i. x.

⁹ Gerhard, Zuwachs, s. 26, 1662; Brit. Mus.; Panofka, s. 40.

¹⁰ ΞΕΝΟΦΑΝΤΟΣ ΕΠΟΙΗΣΕΝ ΑΘΗΝ; Bull., 1841, pp. 109–113; Ouvaroff, Ant. d. Bosph. Cim. iii., pl. xlv.

¹¹ See Raoul Rochette, Lettre à M. Schorn, l. c.; and Questions de l'histoire de l'art, 8vo, Paris, 1846; Clarac, Manuel, l. c.; Panofka, Vasenbildner, &c.

¹² The vase painter was probably so named, as the portrait painter Pseud-Anacr. Od. 28; and the shield painter Xenophon, Hist. Græc. iii. c. 8, 4.

¹³ Eccles., 994; Kramer, Ueber die Herkunft, s. 20. The scholiast refers it to the decoration of graves.

about these persons, the interpretation of which is doubtful, in which "the fellow who paints *lekythoi* for the dead," is spoken of in terms of contempt, does not throw much light upon the condition of the painters. Demosthenes mentions a painter of alabaster vases, or terra-cotta ones of that name.¹ Nor is much more afforded by the vases themselves. The names of some, indeed, such as Polygnotos, Nikosthenes, and Hegias, correspond with those of artists of known fame; but it is impossible that such persons should have practised an art held in such inferior estimation,² and if the celebrated Zeuxis painted terra-cottas, it must be understood, that he first modelled and then drew his designs, not that he was engaged as a colourist of plastic works. The names of the artists of metallic cups were held in great renown, and those of Mentor, Athenokles, Krates, Stratonikos, and Myrmekides are mentioned by ancient authors. Lysippos modelled a cup out of which Kassander the Macedonian monarch drank the wine of Mendes, and copied five beautiful cups, as Zeuxis had five virgins for his picture of Venus. The cup of Herakles was designed by Parrhasius, and sculptured by Mys, and on it was the proud inscription "I represent the lofty Ilion which the Greeks overthrew."³

On many vases the name of the artist appears along with that of the potter, of course to enhance the value of the production, as celebrated artists were sought after, both in the home and foreign market. On others, the name of the artist alone occurs, probably because the pottery was newly founded, and the proprietor, to establish a reputation, employed the services of known artists. Some potters, such as Amasis and Euphronios, painted as well as made vases, which is natural enough, as the two arts were so nearly blended. It cannot be supposed that the great artists of antiquity occupied themselves even in furnishing designs for works of this nature; if it could, a sketch with the name of Polygnotos might be recognised as a production of that celebrated master. The professions of potter and painter were often, as already mentioned, exercised by the same person, as Amasis, Exekias, and Duris, but generally the artist worked for a potter. One artist alone, Hermokles, uses the ambiguous formula *ergazeto*,⁴ which might mean either.

¹ Pliny, xxxv. 40, 42; Kramer, l. c.

² Cf. also Demosthenes de F. L. 415.

³ Athenæus, xi. w.

⁴ Visconti, Antich. monum. di Cere, tav. ix. E.; De Witte, Rev. Phil. ii. 385.

The names of artists follow the law which governs the other inscriptions. There are none on the oldest vases, and few on those of archaic style. They commence about the most flourishing period of the strong style, and continue till the florid style and gradually become rarer. One of the oldest painters is *Ainiades*, whose name is inscribed on a *kylix* found at Vulci.¹ Like most of the older vase painters, he uses the aoristic form *egrapsen*, "painted," the affected imperfect *egraphe* not having been used by many painters. *Amasis*, a maker of vases with black figures of the most early and rigid style, much resembling that of the Aiginetan school, painted an *olpe* with the subject of Perseus killing Medusa,² and one of rather freer treatment.³ The name of *Aristophanes*, better known as that of the comic poet than as the appellation of an artist, occurs on a cup with black figures representing a Gigantomachia. He worked for the potter Erginos.⁴ The name of *Assteas* occurs on a vase of the style of the decadence, as a painter of red figures of a subject representing a garden of the Hesperides⁵ of an oxybaphon with the subject of Phrixos and Helle crossing the sea, and *Nephele*, a cup-shaped vase with a parody of Prokroustes. An artist, whose name some read as *Brygos*, and others erroneously as *Bryaxis*, painted cups with red figures of the strong style,⁶ on which are the Judgment of Paris, Peleus and Thetis, scenes in a palace. *Chares* occurs on a pyxis of Corinthian style with ten persons, eight on horseback, Palamedes, Nestor, Protesilaos, Patrokles, Achilles, Hektor, Memnon, the horses Podargos, Psalios Ori(f)on, Xanthos, Aidon. On the cover are fourteen hoplites old style.⁷

It is possible that *Cholchos* painted for the potter Euxitheos the *kylix* with the subject of Patroklos, in red figures of the strong style. He was, perhaps, a Korinthian.⁸ The name of

¹ ΑΙΝΙΑΔΕΣ ΕΓΡΑ(Φ)ΣΕΝ, Cat. Dur., 1002; Gerhard, Neuerw. Denkm., 1663.

² ΑΜΑΣΙΣ ΕΓΡΑΦΣΕ ΚΑΙ ΕΠΟΙΕΣΕΝ, Cat. Dub., 62; Campanari, Intorno i Vasi, pp. 87-89.

³ ΑΜΑΣΙΣ ΕΓΡΑΨΕΝ ΚΑΙ ΕΠΟΙΕΣΕΝ ΕΜΕ, Campanari, s. 88; Brit. Mus., no. 641*.

⁴ ΑΡΙΣΤΟΦΑΝΕΣ ΕΓΡΑΦΕ, Gerhard, Trinkschale und Gefässe, ii.; Clarac, Cat., p. 240 c; Letronne, Explic., p. 29; Bull., 1839, pp. 52, 53.

⁵ ΑΣΣΤΕΑΣ ΕΓΡΑΦΕ, Millingen, Anc. Uned. Mon. i. p. 67, pl. 27; Peint. d. Vases Grecs, pl. 46; Gal. Myth., cxiv. 444; Panofka, s. 37; ΕΓΡΑΦΕ; Böckh, Corp. Inscr. Græc., i. p. 42; Clarac, Cat., 58; Panofka, s. 36; Brunn, ibid., 661.

⁶ ΒΡΥΤΛΟΣ ΕΓΡΑΦΣΕΝ, Gerhard, Annali, 1831, p. 179, No. 704*; Campanari, p. 88; Clarac, p. 86; Campana Coll.

⁷ ΧΑΡΕΣ ΜΕΓΑΨΕΝ, De Witte, Rev. Arch., 1863, p. 275.

⁸ [Χ]ΟΛΧΟΣ Ε[ΡΑΦ]ΣΕΝ, Mus. Etr.,

the artist *Duris* is only found upon cups with red figures, both in an archaic and in a fine grandiose style of the best period of the art, representing Athene, Herakles and the Amazons, and Dionysos and his crew;¹ or the exploits of Theseus,² Peleus and Thetis, the palaistra and amatory scenes.³ The name of Chairestratos occurs on his vases. Of the painters of the early vases with red figures, *Epiktetos* is the most distinguished. His productions are more elegant than those of *Duris*, and the esteem in which he was held is shown by the number of potters for whom he worked, amongst whom were Euxitheos, Hischylos, Nikosthenes, and Pistoxenos. He principally painted *kylikes*, with the subjects of Athene,⁴ Silenos and a wine-skin,⁵ the Bacchic thiasos,⁶ Theseus and the Minotaur,⁷ and erotic figures. He also painted *pinakes*, or plates, with the subjects of Marsyas,⁸ an Amazon,⁹ athletes,¹⁰ Ganymedes,¹¹ indecencies,¹² Dionysos holding a kantharos,¹³ and a warrior.¹⁴ For the potter Hischylos he painted a cup, the subject of which is Herakles and the Kentaurs;¹⁵ another with a Satyr;¹⁶ one with the subject of Bousiris for the potter Python;¹⁷ for the potter Nikosthenes, a cup with a Satyr.¹⁸ Other cups have women;¹⁹ and a youth holding vases.²⁰ He also worked²¹ for Euxitheos. One of his cups has red figures on the outside, and black within.²² He

1120; Vases du Pr. de Canino, Pl. 5; Gerhard, Ann., 1831, p. 180, n. 729; Campanari, p. 88; he uses on some vases as a potter the Q for the X.

¹ Cat. Can., Gerhard, Ann. III., p. 179, n. 713; ΔΟΡΙΣ ΕΓΡΑΨΕΝ.

² Campana Collection.

³ Clarac, Cat. Art., p. 99; Gerhard, Aus. Vas., cccxxiv.; Campanari, p. 67; Mus. Etr., p. 106, No. 1184; R. Rochette, Lettre à M. Schorn, p. 3; Cat. Vas., Brit. Mus., p. 272, No. 824.

⁴ Gerhard, Trinkschalen und Gefässe, xlii.; ΕΠΙΚΤΕΤΟΣ ΕΓΡΑΣΨΕΝ; Brunn, ibid., p. 671; Gerhard, Rapp. Volc. Ann. III., p. 179. From his writing *εγρασφεν* instead of *εγραψεν*, it is probable that Epiktetos was an Aiolian potter. *ἐπειδὴ ἐπλανήθησαν οἱ Αἰολεῖς κατὰ τὴν προφορὰν τὸ ζυγὸς σδυγὸς γράφοντες καὶ τὸ ξίφος σκίφος τὸ ψέλιον σπέλιον*. Cramer, Anecd. Græc., iv., p. 326.

⁵ Cat. Dur., 133.

⁶ Vas. Cat., Brit. Mus., p. 279, No. 828.

⁷ Cat. Can., 53; Vase, Cat., Brit. Mus., p. 279, No. 828.

⁸ Cat. Can., 53.

⁹ Ibid., 117.

¹⁰ Ibid., 175, 178.

¹¹ Ibid., 177.

¹² Ibid., 18.

¹³ Bull., 1846, p. 77.

¹⁴ Cat. Can., 189.

¹⁵ Ibid., 178.

¹⁶ Cat. Vas., B. M., p. 260, No. 814.

¹⁷ Gerhard, Ann., 1831, 162, n. 546; Cat. Can., 12 Cent., No. 8; Vas. Cat., B. M., p. 271, No. 823; Micali, Storia, tav. xc. 1; Panofka, Taf. iii. 4.

¹⁸ Gerhard, Ann., 1831, p. 180, 727; Clarac, Cat., 103, 240 m.; Cat. Dub., 174.

¹⁹ Cat. Can., 124.

²⁰ Panofka, Cab. Pourtales, Pl. 41.

²¹ Gerhard, Ann., 1831, p. 180, 729.

²² Gerhard, Neuerwerb. Vasen., 1606; Coll. Feoli, p. 113, No. 58.

also painted a *pelike* with the subject of a marriage.¹ The painter *Epilykos* is known from a cup with red figures, having for its subject Herakles contending with the Acheloos.² The name of Smikythos appears on his vases. The potter *Euphronios* also painted vases with red figures in a style rather grandiose and strong than elegant, as appears from the cups with the subjects of Herakles and the boar, and Antaios, scenes of armed warriors, Achilles, the capture of Dolon, drinking scenes, of Troilos, and females reposing.³ The name of Erothemis appears on his vases, and he worked for Chachrylion. *Euthymides*, son of Polios, another painter, whose name is found upon amphoræ, with red figures having for their subjects Hektor arming,⁴ and Paris, lyrists,⁵ was the contemporary of Euphronios, of whom he was jealous, since upon one vase he has written, "Euphronios never did so well;"⁶ on the *hydria* with the subject of Paris is the name of the youthful Sostratos,⁷ and Smikythos. The potter *Exekias* also exercised the painter's art, and ranks, perhaps, as the best known artist of vases with black figures. The most celebrated of his efforts are the amphoræ found at Vulci, and now in the Vatican, representing Achilles and Ajax playing at dice before Troy,⁸ and the departure of Kastor;⁹ also one in the British Museum with the subject of Dionysos teaching Oinopion the art of making wine,¹⁰ and the death of Penthesilea. Other vases have Herakles and the lion, also Gorgon, the return of the Dioskouroi, arming of warriors. His style, though rigid, is exceedingly elegant and finished in details, so as to become almost florid. The name of Onetorides, a youth, is mentioned on his vase. The name of *Hermonax* is known from an *amphoreus*, with red figures of the hard school representing a *komos*.¹¹ The name of the painter

¹ Gerhard, Neuerw. Denk., s. 31, No. 1606.

² Brunn., *ibid.*, 674.

³ Cf. ΕΥΦΡΟΝΙΟΣ ΕΓΡΑΦΞΕΝ, Cat. Can., 87, n. 568; Gerhard, Ann., 1831, Nos. 403, 824; Panofka, Taf. iv. 3, pp. 10, 11.

⁴ Mus. Etr., 1836; Gerhard, Ann., 1831, p. 178, No. 698; ΕΥΘΥΜΙΔΕΣ ΗΟ ΠΟΛΙΟ ΕΓΡΑΦΞΕΝ, Panofka, s. 3; Welcker, A. Lit. Zeit., 1836, i. 526; Brunn, *ibid.*, p. 686.

⁵ Gerhard, l. c.; Rochette, Bull., Fé-russac, 1831, 153; Cat. Can., 146.

⁶ ΗΟΣ ΟΥΔΕΠΟΤ ΕΥΦΡΟΝΙΟΣ, Bull., 1830, pp. 140, 143; G. A. V., clxxviii.; Campanari, p. 99; Rochette, Lettre à M. Schorn, 8; Bull. Fé-r., 1831, p. 153.

⁷ Dubois, Notice d'une Coll. d. Vases du Pr. de Canino, No. 41; De Witte, Cat. du Pr. de Canino, 71.

⁸ ΕΚΞΕΚΙΑΣ ΕΓΡΑΦΞΕ ΚΑΠΟΕΞΕΜΕ, or ΕΓΡΑΦΞΕ ΚΑΠΟΕΞΕ.

⁹ M. G. II., liii. 1 a.

¹⁰ Gerhard, Ann., 1831, p. 173, No. 709*; Cat. Dur., 389; G. A. V., ccvi.

¹¹ ΗΕΡΜΟΝΑΚΣ ΕΓΡΑΦΞΕΝ. Campana Collection; Brunn, *ibid.*, p. 694.

Hegias is found upon a *lekythos*, with black figures, discovered in the sepulchres of Aigina, and of the usual unfinished style of that island.¹ That of the painter *Hypsis* occurs on some *hydriai*, with red figures, representing the arming of the Amazons, a race of boys on horseback, and a quadriga.²

The artist *Klitias* painted the celebrated François vase now at Florence, ornamented with black figures, and containing a complete Epos of subjects³ connected with the history of Achilles.

Lasimos, formerly read *Aisimos* or *Alsimos*, is known from the amphora with handles à *rotelle* in the Louvre, with red figures of a good style, but of the Decadence, representing the death of Astyanax or Archemos.⁴

A painter of the name of *Onesimos*⁵ decorated some vases with black figures for the potter Euphronios. In connection with the potter Hischylos, already mentioned, *Pheidippos* painted a cup of red and black figures in a style not remarkably fine, with subjects of youths and athletes.⁶ *Philtias*, another painter of the fine style of red figures, worked for the potter Deiniades, for whom he painted scenes of *hydriophorai*, or water drawing.⁷ Herakles and Alkyoneus, the contest of the same for the tripod, and the name of the youthful Megakles is found upon his vases.

Phrynos is known from a cup with black figures, on which is the birth of Athene, and a scene supposed to represent her reconciliation with Poseidon.⁸ *Polygnotos*⁹ is known as a painter of vases with red figures, which are rather careless in their treatment, of the commencement of the style and time of the decadence. His name appears on a vase on which is

¹ Stackelberg, Die Gräber, i. 256; pp. 21, 22; ΕΓΙΑΣ ΕΓΡΑ.

² ΗΥΨΙΣ ΕΓΡΑΦΞΕΝ, Gerhard, Ann., 1831, 178, No. 697; Bull., 1829, p. 109; Clarac, Cat., 133; G. A. V., ciii.; Campanari, p. 88.

³ ΚΛΙΤΙΑΣ ΕΓΡΑΦΞΕΝ, Braun, An. 1848, 299; Morr., iv., liv.-lxix.

⁴ ΛΑΣΙΜΟΣ ΕΓΡΑΨΕ, Millin., Vases Ant., i., p. 60; ii., p. 37; Visconti, Opera Var., iv., p. 258; Winckelmann, Mon. In., 143. This name has been read *Lasimos* or *Æsimos*. Clarac, Catalogue des Artistes, 16mo, Paris, 1849, 30, 248; Panofka, s. 37; Brunn, *ibid.*, 705.

⁵ ΟΝΕΣΙΜΟΣ ΕΓΡΑΦΞΕ, Cat. Dub.,

87 ter; Clarac, Cat., 161; Mus. Etr., 1611; Gerhard, Ann., 1831, p. 180, n. Campanari, p. 88.

⁶ Gerhard, Ann., 1831, p. 180, n. 718, 722; Campanari, p. 88; ΦΕΙΔΙΠΟΣ ΕΓΡΑΦΕ, Cat. Vas. Brit. Mus., p. 295, No. 841.

⁷ Can. 1^o Cent., n. 18, 74; Gerhard, Ann., 1831, p. 178, Nos. 719, 728; [ΦΙΑ] ΤΙΑΣ ΕΓΡΑΦΞΕΝ, or rather [ΚΡ]ΙΤΙΑΣ; Birch, Class. Mus., 1848, pp. 99, 102.

⁸ ΦΡΥΝΟΣ ΕΓΡΑΦΞΕΝ, Cat. Dur., No. 21.

⁹ ΠΟΛΥΓΝΩΤΟΣ ΕΓΡΑΨΕΝ, Cat. Dur., 362; Rochette, p. 66.

represented the death of Kaineus,¹ and an amphora on which is the sacrifice of a bull.² It is written in an indistinct, blotted manner, very different from that in which the names of the other artists are inscribed. *Pothinos* painted a *kylix* of black figures, the subject of which is Peleus and Thetis.³

Praxias, another artist's name, is found on a small vase with red figures, representing Achilles delivered by Peleus into the charge of Chiron.⁴

An Athenian painter, named *Psiax*,⁵ who worked for the potter Hilinos, or Philinos, has inscribed his name upon a *lekythos*, ornamented with black figures, representing a Bacchanalian subject. The artist *Python* is known from a crater with red figures, on which is depicted the apotheosis of Alkmena. His style is remarkably careful, but somewhat rigid.⁶ *Sakonides* painted vases with black figures for the potters Tlenpolemos⁷ and Hischylos.⁸

Timonides is named on a bottle found at Kleonai in Argolis, on a vase of old style kind of bottle, Achilles pursuing Troilos, Priam, Hermes, the horses Asobas and Xanthos, Troilos, Achilles and paidotribos.⁹

¹ Cat. Dur., 362; Rochette, p. 66.

² Vas. Cat., Brit. Mus., p. 220, No. 755.

³ ΠΕΙΘΙΝΟΣ ΕΓΡΑΦΞΕΝ, Gerhard, Berl. Ant. Bild., No. 1005; Panofka, s. 5, Taf. i. 2; Gerhard, Trinkschalen, Taf. xiii.-xiv. xv.

⁴ Panofka, s. 30; Mus. Etr., 1500, p. 135; Raoul Rochette, p. 57; ΠΡΑΧΙΑΣ ΕΓΡΑΦΞΕ.

⁵ ΦΣΙΑΧΞ ΕΓΡΑΦΞΕΝ, Creuzer, Ein alt athenische Gefäss, Leipz. und

Darmst., 1832; Deutsch. Schrift., Bd. iii., No. 1, s. 6, a. ff.; Panofka, s. 16-17; Taf. iii. 9, 10.

⁶ Millingen, Nouv. Ann., i. 495.

⁷ ΙΑΚΟΝΙΔΕΞ ΕΓΡΑΦΞΕΝ ΕΜΕ, Ann., 1831, p. 178, No. 693, p. 180, No. 729; Clarac, p. 301; Campanari, p. 88; Brunn, ibid., p. 732.

⁸ Panofka, s. 30.

⁹ De Witte, Rev. Arch., 1863, p. 274. ΤΙΜΟΝΙΔΑΣ ΜΕΓΡΑΦΕ.

CHAPTER IX.

Uses of Vases — Domestic use — Vases for liquids : for the Table ; for the Toilet — Toys — Decorative Vases — Prizes — Marriage Gifts — Millingen's division of Sepulchral Vases — Grecian usage — Names and shapes of Vases — The Pithos — Pithakne — Stamnos — Hyrche — Lagynos — Askos — Amphoreus — Pelike — Kados — Hydria — Kalpis — Krossos — Kothon — Rhyton — Bessa — Bombylios — Lekythos — Olpe — Alabastron — Krater — Oxybaphon — Hypokraterion — Kelebe — Psykter — Dinos — Chytra — Thermanter — Thermopotis — Tripous — Holmos — Chytropous — Lasanon — Chous — Oinochoe — Prochoos — Epichysis — Arytaina — Aryballos — Arystichos, aryter, arytis, &c. — Oinerysis — Etnerysis — Zomerysis — Hemikotylon — Kotyliskos — Kyathos — Louterion — Asaminthos — Puelos — Skaphe — Skapheion — Exaleipton — Lekane — Lekanis — Lekaniskos — Podanipter — Cheironipter — Holkion — Perirhanterion — Ardanion, or Ardalion — Excellence of the Greek cups — The Depas — Aleison — Kissybion — Kypellon — Kymbion — Skyphos onychionos — Ooskyphion — Bromias — Kantharos — Karchesion — Kylix — Therikleios — Hedypotis — Rhodiakē — Antigonis — Seleukis — Phiale — Phiale Lepaste — Akatos — Trieres — Kanoun — Pinax — Phthois — Petachnon — Labronia — Gyalas — Keras — Vases for Food — Kanoun — Pinax — Diskos — Lekanis — Paropsis — Oxis — Embaphion — Ereus — Kypselis — Kyminodokos — Tryblion — Oxybathon.

As most of the vases hitherto known have been discovered in sepulchres, it would, at first sight, appear that their destination was for the dead ; but this seems to have been a subsequent use of them, and many, if not all, were employed for the purposes of life. The celebrated Panathenaic vase, for example, discovered at Athens, had been bestowed as a prize upon the illustrious person to whose ashes it was afterwards appropriated. Many other instances might be cited.

It has been supposed that the large vases were dedicated to the gods in the various shrines of Greece and Rome, as by the Metapontines in their Naos at Olympia, and by the Byzantians in the chapel of Hera. Vases of large size, painted carefully with a principal figure on one side, and having on the other figures carelessly drawn, as if intended to be placed against a wall, D'Hancarville considers peculiarly adapted for such uses, as the rooms of Roman villas were far too small to hold them.¹ As the civil and domestic use of vases is the most important, it is

¹ D'Hancarville, ii. 68, 92.

necessary to consider it first. It is indicated by their style and shape. The use of earthenware amongst the Greeks was prevalent for ordinary purposes as at the present day, and the word *keramion*, like the Latin *testa*, meant a cask or vessel which transported wine, and even the measure of an amphora;¹ figs, oil, honey, flesh, shells of the pearl oysters, are known to have been kept in earthenware vessels.² The painted ware was not employed for the viler purposes, nor to contain large quantities of liquids, for which it was far too expensive, but chiefly for entertainments and the triclinia of the wealthy. The exceedingly porous nature of these vases, and the difficulty of cleaning them internally, have led some writers to assert that they were ornamental. They are, however, seen in use in scenes painted on the vases themselves.³ Thus, in the scene of the Harpies plundering the table of the blind Phineus, a painted *skyphos* with figures is seen in the hands of the aged king; a female in a farewell scene pours a libation of wine out of an amphora with black figures, and another ornamented with painted figures is seen upon the top of a column. Several other instances are depicted on the vases themselves. The residuum of water has also been found in some vases.⁴

These vases were used for liquids. The *hydriai*, or water-vases, went to the well, and the various kinds of amphoræ served for carrying wine about at entertainments. Those called *krateres* were used to mix wine, and the *psykter*, or cooler, to prepare it for drinking. In jugs called *oinochoia* and *olpai*, also of painted ware, wine was drawn from the kraters, which was then poured into various painted cups, as the *skyphos*, the *kylix*, the *kantharos*, and the *rhyta*, horns or beakers, which were the most common. A kind of cup, called the *kyathis*, also of painted ware, was likewise used. The cup called *phiale* was employed in religious rites. The vases used upon the table were the *pinax*, or plate, a vase supposed to be the *lekane*, or tureen, and certain dishes called *tryblia*, generally of ruder material and manufacture than the others. One of the most remarkable of these vases is the *kirnos*. Besides the table, others were employed for the service of the toilet, as the *pyxis*,

¹ Aristot. Cat., 12; Polyb., iv. 56.

² Demosthenes, Lacrit., p. 934; Plato, Sympos., viii. 3, 2; Pliny, Nat. Hist., ix. 55.

³ Inghirami, Vasi Fittili, Taf. i. xxxii.

⁴ For this question see Dei Vasi Grechi comunemente chiamati Etrusche, 8vo, Palermo, 1823; and La Storia dei Vasi Fittili, 8vo, Roma, 1832, p. 26.

the *kylichne*, the *tripodiskos*, the *alabastron*, the *lekkythos*, and the *aryballos*. Vases were also used as toys. This class is comparatively small, but its existence is proved by the discovery of several little vases in the sepulchres of children at Athens, on which are depicted children playing at various games; whilst others are so extremely small that they could not possibly have answered any useful purpose. Among them may be cited those in the shape of animals, as apes, elephants, bulls, rams, stags, and hogs; imitations of crab's claws and of the *astragalos*, or knuckle-bone; and other vessels, containing brazen balls, which produced a rattling sound when shaken. There can be no doubt that many of the vases, especially those of later style, were used for decorative purposes, although the employment of them is not expressly mentioned in ancient authors; it is, however, partly evident, from the fact of one side only being executed with care, whilst the other has been neglected, both in the drawing and in the subject. On the later vases, too, are depicted vases of large proportions, resting upon columnar stands in interiors. One of the noblest uses to which terra-cotta vases were applied was as prizes given to the victors in the public games. These prizes, called *athla*, besides the honorary crowns, armour, and tripods, and other valuable objects, were occasionally fictile vases, and even coins.¹ Certain vases bearing the inscription "From Athens," or "Prizes from Athens," seem to have been given to the victors in the pentathla, or courses of athletic exercises in the Panathenaia, and are mentioned by Pindar. Some of these vases, which are principally in the old style, are of two sizes, the greater given for the athletic and the lesser for musical contests. It is also possible that some of the uninscribed vases of similar designs and shapes may have been distributed as rewards in local games. Some of the vases also on which the name of a youth, accompanied with the word *kalos*, occurs, may have been given as prizes in the training-schools of athletes. It has been supposed that certain vases were intended for presentation as marriage gifts. But the information to be obtained from classical authors on this point is by no means clear; and no satisfactory conclusion can be drawn from the circumstance that some of the subjects depicted on them appear to allude to marriages.

The last use for which vases were employed, and that to which

¹ Brondsted on Panathenaic Vases, in the Trans. Roy. Soc. Lit., 4to, London, 1834, vol. ii. p. 102.

their preservation is due, was for sepulchral purposes. The principal modes in which they are found deposited in the tombs has been already shown. Some which were employed for the *nekrodeipnon*, or rites of the dead, were no doubt placed by preference. Other vases probably held the milk, oil, perfumes, and other liquids which were poured upon the corpse, or retained the lustral water placed at the entrance of the sepulchre. Others contained the food of the funereal feast, and viands such as eggs have been occasionally found in these, painted as in plain vases. Favourite vases of the deceased, and those which were particularly used by the dead during life, were also probably placed with the remains. The prize vases which he had gained were also generally, if not always, interred with the dead, as were the small toy vases of children which were laid with them. Vases employed in the ceremonies and different operations of the funereal rites, and subsequently broken, were probably gathered up and deposited in the tomb. They were also employed as shrouds or coffins to hold the ashes of the dead, and small objects, such as the *obolos*, placed in the jaws for the fare, *naulos*, of Charon in Hades.

At the earliest period of Greece, vases were not employed to hold the ashes of the dead. Those, for example, of the oldest style found at Athens, and at Vulci, do not contain ashes. In the Etruscan cemeteries, the dead were not burnt, but laid at full length, with all their personal ornaments, their furniture, their arms, and their vases. Although in the heroic ages bodies were burnt, the remains are not stated to have been deposited in earthen vessels. Those of Patroklos¹ were collected in a golden dish, carefully covered with a garment and layer of fat which was folded; and those of Achilles were placed in the golden amphora² given by Dionysos to Thetis;³ but the imagination of poets constantly dreams of gold which they do not possess. In the fictitious account of the death of Orestes, introduced into the 'Elektra' of Sophokles, the expression, "his fine form circled by the narrow brass"⁴ of a *hydria*, shows this use of metallic vases. The custom prevailed amongst the Romans of employing fictile vases exclusively for religious rites, amongst which that of interment was included. Hence the use of the beautiful vases imported from Greece for funeral purposes, and

¹ Il., xxiii. 241-258. Schol. ad eund.

² xxiii. 1, 91.

³ Q. Calab. r. iii. 727.

⁴ v. 760. Schol. ad eund.

after the due performance of libations,¹ the vases so employed were thrown away, and left broken in the corners of sepulchres. Numerous specimens of vases thus used have been found, especially *oinochoai* and *kylikes*. Other vases of considerable size, and which certainly had not been so employed, were deposited in tombs as the most acceptable offerings to the deceased, recalling to the mind of the shade the joy and glory of his life, the festivals that he had shared, the *hetairai* with whom he had lived, the Lydian airs that he had heard,² and the games that he had seen or taken part in. Those vases were selected which were most appropriate for funeral purposes, or to contain the milk, oil and wine, which were placed on the bier, with their necks inclined to the corpse, in order that the liquid should run over it while in the fire; those used at the *perideipnon*, or last supper, in which the food of the deceased was placed at his side;³ and a vase, called the *ardanion*, which held the lustral water, placed at the door of a house where a death had taken place.⁴ After the earliest or heroic ages, and during the period of the old vases with black figures, the Greeks appear to have used them for holding the ashes of the dead.

A vase of the shape of the *lebes*, probably a *krater*, found near the Piraios, which once held the ruby wine at festive triclinia, and which was decorated with drinking-scenes, also held ashes. Of vases with red figures, one representing Theseus and the Amazonomachia, discovered in Sicily, and the celebrated vase discovered carefully deposited inside another at Nola, and now in the Museo Borbonico, also held the ashes of the dead. The prize vases at Athens also held the ashes of the illustrious dead, who had won them in the games. At Athens it was the custom to place a fictile *lekythos* on the breast of those interred entire, while the use of fictile *canopi* among the Etruscans shows that Greek vases must have been sometimes so used by them. In the celebrated vase representing the death of Archemoros, two persons are seen carrying two tables laden with vases to the tomb, while an oinochoe is placed under the funeral couch.⁵

After the uses of these vases it is necessary to give some account of the names of ancient vases, and their supposed identification with the specimens which have been found. It is impossible, however, to enter here into any critical dissertation,

¹ Millingen, *Introd.* iii.

² Thiersch, *l. c.*, s. 25.

³ Millingen, *Introd.* iii.

⁴ Thiersch, s. 22-3.

⁵ Gerhard, *Il vaso di Archemoros*, Inghirami, *iv.* colxxi.

or to attempt to reconcile the contending opinions of those critics who have written on the subject; and the curious reader must be referred to those works,¹ which have already treated on the subject in all its details.

Great doubts obscure the subject of the names of ancient vases, owing to the difference of time between the authors by whom they are mentioned, the difficulty of explaining types by words, the ambiguity of describing the shape of one vase by the name of another, and the difference of dialects in which the names are found.

The names of vases used by Homer and the earlier poets cannot on any just principles of criticism be applied to any but the oldest ones. Those of the second and later age must be sought for in the contemporaneous writers. The first source is the vases themselves, from which, however, only a few examples can be gathered, namely, one from having the inscription ΔΙΟΝΤΣΙΟΥ Α ΛΑΚΤΘΟΣ, "the *lekythos* of Dionysios," on a vase of that shape; and from another having ΚΗΦΙΣΟΦΟΝΤΟΣ Η ΚΥΑΙΞ, "the cup of Kephisophon"² and ΗΜΙΚΟΤΥΛΙΟΝ incised on a two-handled cup. The next source is, the names attached to vases in the paintings, among which the word ΗΤΔΡΙΑ³ occurs written over a broken three-handled pitcher. Another source is an examination of the names inscribed by potters on the feet of certain vases, as ΚΡΑΤΕΡΕΣ, *kraters*; ΟΞΥΒΑΦΑ, *oxybapha*; ΧΥΤΡΙΑ, *pots*; ΚΥΑΙ[ΚΕΣ], *cups*; ΛΗΚ[ΥΘΟΙ], *cruets*, but the relation of the inscriptions to the forms is very doubtful.⁴

The various scholia written at different ages, and often embodying fragments of lost books, have occasional notices of vases. Those upon Aristophanes are the most important in this respect. Hesychios, Photios, the Etymologicum Magnum, Suidas, and others, Varro, Festus, Macrobius, and Isidorus of

¹ Panofka, Recherches sur les véritables Noms des Vases Grecs, &c., fol., Paris, 1829. Letronne, Observations sur les Noms des Vases Grecs à l'occasion de l'ouvrage de M. Théodore Panofka, 4to, Paris, 1833. Letronne, Suppl. aux Observations, Dec. 1837, Jan. 1838. Gerhard, Rapporto Volcente; Berlins antike Bildwerke, s. 138-342, u. f. Ultime Ricerche sulle forme dei Vasi Grec. Ant. tom. viii. 1836, p. 147.

Ussing, De Nominibus vasorum Græcorum disputatio, 8vo, Hauniæ, 1844. Thiersch, Ueber die hellenischen bemalten Vasen, c. ii. s. 26 in the Abh. d. philos. philolog. Cl. d. könig. Bayer. Ak. d. Wiss. 4to. Munich, 1844.

² Ussing, De Nomin., p. 24.

³ Monumenti, iv. liv. lv.

⁴ Ussing, l. c. p. 8. Cf. Chapter on Inscriptions.

Seville, also contain notices of the shapes of vases. Among modern archæologists, Panofka was the first to propose an identification of the shapes of the fictile vases found in the sepulchres of Greece and Italy, and the question has been discussed by the critics already mentioned. In order not to embarrass the subject with constant references and critical discussion we shall only mention those vases which are the most important, and the shape of which has been the most satisfactorily proved.

With regard to their shapes, vases may be divided into—

1. Those in which liquids were preserved ;
2. Those in which liquids were mixed or cooked ;
3. Those by which liquids were poured out and distributed.
4. Those for storing liquids and food till wanted for use.

Some classification of shapes according to their uses has been attempted, such as those of vases in which liquids were preserved, others in which they were mixed or cooked, those by which they were poured out or distributed, vases in fact for the table and other purposes, and vases for storing liquids, food, and other substances. But a really critical classification should be according to their age, or at all events should trace the development and first appearance of each type from its earliest appearance. Those for the preservation of food will be now detailed.

The chief vase of this class was the *pithos*, or cask ; a very large jar with wide-open mouth, and lips inclined outwards, sometimes provided with two handles. It held the water drawn by the Danaids, and is represented on vases ; and Eurystheus threw himself into it, on vases. That of the Kentaurs which held their wine is also represented. It had a cover. It held figs or wine, and was placed in the earth in the wine-cellar, propped up with reeds and earth. Its shape resembles that of a modern jar, and the few examples which remain are in the plain unglazed ware, or in the tall Etruscan vases of red ware, with subjects in relief.¹ The *pithakne* was a vase smaller than the *pithos*. In such vases the Athenians are supposed by some to have lived during the war of the Peloponnese, if indeed the word does not refer to caverns. The *pithakne* appears, from allusions in the Comic poets, to have been used for holding

¹ Ussing, p. 32 ; Panofka, *Recherches*, i. 1 ; ii. 2 ; Visconti, *M. P. Clem.*, t. iv. xxi.-vi. ; Winckelmann, *Mon. In.*

wine at festivals. It was of baked earth.¹ Its shape is unknown. The *stamnos* was a vase used to hold wine and oil. It was a jar



No. 140.—*Stamnos*.

with two small ear-shaped handles, and decorated with red figures upon a black ground.² It is often found in the sepulchres of Northern and Southern Italy. A good reason for believing that this is the shape of the *stamnos*, is, that vases of this figure are still called *stamnoi* in Greece.³ Those with smaller bellies are the *cheroulia*. The *bikos* was a vase with handles, like the *stamnos*, which held figs

and wine.⁴ The name of *Apulian stamnos* has been applied to a vase with double upright handles, chiefly of the later style, with red figures, and having a vaulted cover, which is sometimes surmounted by a second vase, of the shape called the *lepaste*. They are among the latest efforts of the fictile art, and are only found in Southern Italy. The *hyrche* was apparently a kind of amphora with a narrow neck, in which many things were imported from Athens, and which served to hold the tickets used in drawing lots.⁵ It seems to have been a large kind of vase. The *lagynos* was also a vase of considerable size, which among the Patrenses held twelve heminai. Nikostratos mentions one three times greater than usual; and Lynkeus of Samos introduced the custom of placing one beside each guest. At a later period, it appears to have had a long narrow neck.⁶ It is the bottle which, in the fables of Æsop, the stork is represented as setting before the fox at dinner.

Many terra-cotta vases are imitations of the *askos*, or wine-skin, which was usually made of the skin of a goat, the apertures of the legs being sewn up, and the neck, which formed the mouth, secured with a thong. In the terra-cotta imitations the mouth is open, and the four feet below, while a handle passes over the body to the neck. Certain small vases with one handle and about a foot long, when of unglazed ware, are supposed to represent *askoi*. This shape is often decorated with figures of animals or men in red colour, and occa-



No. 141.—*Askos*.

¹ Ussing, p. 33; Panofka, *Rech.* iii. 2.

² Gerhard, *Berlins Ant. Bild.* s. 356; Ussing, p. 35; Gerhard, *Ult. Rich.* No. 16.

³ Thiersch, 36.

⁴ Ussing, l. c.

⁵ Ussing, p. 35; Panofka, iii. 26.

⁶ Ussing, p. 36; Panofka, v. 100; Athenæus, xi. 499.

sionally also the second; while there is a variety decorated at the upper part with a medallion in relief, and has the body reeded. These are supposed to have been lamps, or else designed for holding oil.¹

Perhaps of all the ancient vases the *amphoreus*, *amphiphoreus*, or amphora is the best known. It consists of an oval or pyriform body, with a cylindrical neck and two handles, from which it derives its name, viz., from *amphi phero*, "to carry about." Those deposited in cellars generally had their bases extremely pointed, and were fixed into the earth.² They were of great size, and contained large quantities of wine, honey, oil, fish, dried and green fruit, sand,³ eatables, and coin. Originally the amphora seems to have been a liquid measure, holding eight congii. It was always fictile, but its shape varied. The painted amphoræ were generally provided with flat circular feet. They are divided into several kinds. The amphora,⁴ called Egyptian, the body of which is long and rather elegant, the handles small, and the foot tapering. The Panathenaic⁵ amphora, resembling the former in shape, except that the mouth is smaller and narrower, and the general form thinner. The shape of this vase is also represented on a monument commemorating athletic victories.⁶ They much resemble those represented on the coins of Athens. There are some varieties of this type without the usual representations of Pallas Athene and athletic subjects. The most remarkable of them is that discovered by Mr. Burgon.⁷ The amphora called *Tyrrhenian* differs only in its general proportion from the two preceding kinds, the body being thicker and the mouth wider. The subjects on these vases are arranged as in the Panathenaic ones, in a kind of square picture at each side. The neck is sometimes ornamented with

¹ Ussing, pp. 37, 38; Panofka, ii. 43; vi. 10; Letronne, Jour. d. Sav., 1833; p. 684; 1837, p. 749; Gerhard, Ult. Recherche, Ann. 1836, No. 40-41; Berl. Ant. Bild., s. 366, 5, 40, 41.

² Ussing, p. 38; Gerhard, Berlins Antike Bildwerke, s. 345.

³ Cicero in Verrem, ii. 74, 183; Homer, Il., xxiii. 170; Martial, xiii. 103; Homer, Odys., ii. 290, 349, 379; ix. 164, 204.

⁴ Gerhard, Berlins Ant. Bild., 346.

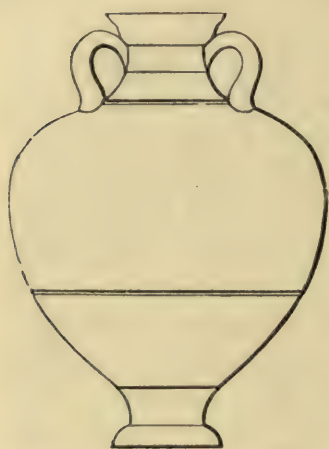
⁵ Ibid.; Panofka, Rech., i. 6; Annali,

1831, 229; Panofka, p. 16; Mon., i. xxi. xxii.

⁶ Caylus, vi. 3, pl. 56; Stuart, Athen., i. 1, xx.; Rhangabé, Antiq. Hell. ii. 669.

⁷ Millingen, Anc. Un. Mon., pl. i. ii. iii. p. 1 and foll. According to the Scholiast of Plato (Charmides, ed. Bekker, 8vo, Lond. 1824, p. 17, n. 126), the contest in the Panathenaia was one of boys, who received for their reward oil, an amphora, and an olive crown. They contended as in the Isthmian games.

the double helix or chain, and the foot has the petals. Under the handles is sometimes an antefixal ornament. Many of these



No. 142.—Bacchic Amphora.

vases are decorated with figures of the usual style in black upon a red ground. They are principally found in Etruria. Another class of these amphoræ, with black figures, has a broad, flat handle like a riband, the edges being raised. The Dionysiac amphora¹ is the most prevalent type at the best period of the vases with black figures. The neck of these vases is larger and taller in proportion to the body than the preceding, and the handles are not cylindrical but ribbed, having been produced from a mould. They are from five to twenty inches high.

The character of the Nolan amphoræ differs so essentially from that of the preceding, that they have been conventionally called *Nolan* amphoræ. The body is larger than that of the Etruscan or Dionysiac amphoræ; the handles are not reeded but flat ribands; the whole vase, except the subject painted on it, is black, and has generally but few figures at each side. It is often provided with a convex cover and a stud.² Another variety of this form, with twisted handles, is produced by rolling up the paste. Some slight variety³ occurs in the feet. This kind of vase, in elegance of shape, is the finest production of the potter's skill; while the exquisite black varnish and high finish render it the admiration of all lovers of ancient art.

The amphora, called *Apulian* from the circumstance of its being found only in Apulia, has a thick and overlapping mouth like an inverted cone. The neck is not cylindrical, but slopes upon the shoulders, and the body is more egg-shaped.⁴ Its style, varnish, and abundance of white colour, are all peculiar to the latter class of vases. There is also a vase of elegant shape, called the Candelabrum Amphora, with cylindrical body, spiral handles, tall neck, and narrow lip and mouth, which is always of the latest style. Some of these vases—as, for example,

¹ Gerhard, Berlins A. B., s. 347; Annali, 1831, p. 231.

² Ibid., s. 348, 5, 6.

³ Ibid., s. 348, 5, 6.

⁴ Gerhard, Berlins A. B., s. 349, No. 7.

one in the British Museum—appear from having a hole at the bottom, to have been used as a decoration on the top of a pilaster or column. Its complex shape seems imitated from metal-work.¹ A remarkably fine vase of this shape from the Temple collection at the British Museum has its handles and feet ornamented with moulded floral ornaments. It was found at Ruvo. Similar to this, but of a still later style, is the amphora with sieve-shaped handles. These are tall and angular, rising above the mouth, and curved upwards at the bottom. On each handle are three semicircular studs.² The amphora, when complete, had a cover of the same material as the vase, surmounted by a stud or button with which to raise it. An amphora in the Berlin Museum had a double cover, an inner one of alabaster, over which was placed another of terra-cotta.³ The *pelike* was a later kind of amphora, with a swelling base, two rather large handles, and red figures, principally of the later style, or that called Apulian. It is rarely found with black figures. The name, however, is doubtful.⁴

Next in order are the vases employed for drawing liquids, of which there are some varieties.

The *kados*, or *cask*, a name given, according to Kallimachos, to all pottery, was used at banquets. It appears also to have been employed as a *situla*, or bucket, and it is possible that the deep semi-oval vase of pale varnish, and generally with figures of a late style, either embossed or painted, was the *kados*.⁵ It is very similar to certain bronze vessels which seem also to have been *kadoi* or *kadiskoi*. In the 'Eirene'⁶ of Aristophanes, Trygaios persuades a helmet-seller to clap two handles on a helmet and convert it into a *kados*.⁷ The *hydria*, or water vase, is known from the word ΗΥΔΡΙΑ inscribed over a vase of this shape, on a painted vase, which Polyxene has let fall in going out of Troy to draw water from the fountain. It certainly appears on the heads of females in scenes of water-drawing. The ground of this vase is generally black, and it has two subjects—one on the shoulder or neck, generally called the frieze; the other, the picture on the body of the vase.⁸ These vases are mostly of the class

¹ Gerhard, Berlins A. B., s. 350, No. 11.

² Ibid., s. 350, No. 12.

³ Ibid., s. 680.

⁴ Gerhard, Berl. A. B., s. 349, No. 8.

⁵ Cf. Ussing, l. c. 40; Aristoph., Eccl., 1092; Athenæus, iv. 102, d.

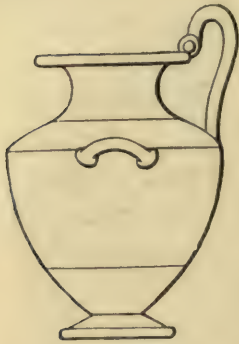
⁶ 1258. Cf. Panofka, Recherches, ii.

13; Thiersch, fig. 12.

⁷ Thiersch, fig. 12, makes this the autlion.

⁸ Ussing, p. 43; Gerhard, Berlins Antike Bildwerke, s. 350; Panofka, i. 11; Annali, 1831, 241; Letronne, p. 10, 54.

with black figures—but some rare examples with red figures have been found at Vulci. The two small side handles are cylindrical; the larger ones are riband-like or moulded, and have a small head moulded at the point of union. The *hydria* was employed for holding water, oil, the votes of judges, and the ashes of the dead, and was often made of bronze. It is called by the Italians *vaso a tre maniche*. Many fine paintings and interesting subjects are found on vases of this shape. The *kalpis* was essentially a water vase, and only a later modification of the *hydria*; the body being rounder, the neck shorter, and the handles cylindrical.



No. 143.—Hydria.

It was generally used for drawing water, but unguents, and the lots of the judges, were often placed in it.¹ This form of vase is principally found in the sepulchres of Southern Italy, while

the older type, or *hydria*, comes chiefly from Vulci. Kallimachos alludes to vases of this shape on the top of the Parthenon; and Pindar mentions them at an earlier period.²



No. 144.—Kalpis.

Of other vases of this class are the following:—the *kressos*, a two-handled vase for drawing water, the shape of which is unknown:³ the *kothon*, also of unknown shape, almost seems to have been a Lacedæmonian name for a military cup used for drinking water, and adapted by its recurved mouth to

strain off the mud.⁴ Some have conjectured it to be the teacup-shaped vase with horizontal handles. Probably a kind of cup

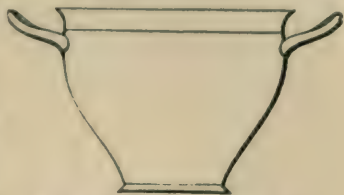
¹ Ussing, p. 46; Panofka, p. 8, pl. vi. 4, 5; Annali, 1831, 241; Thiersch, p. 37.

² Pindar, O., vi. 68.

³ Ussing, p. 49.

⁴ Ussing, pp. 55, 56; Panofka, Rech., iv. 72; Letronne, p. 732; Thiersch, s. 33.

with lips recurved inwards answers to the description of the kothon. The *rhyton* is well known, and many examples occur. The great peculiarity of this vase was that it could not be set down without drinking the contents. It may be divided into two shapes: first, a cylindrical cup terminating in the head of an animal, and with a flat banded handle, the lip slightly expanding. In the second kind



No. 145.—Skyphos, or Kothon.

the body is fluted, longer, and more horn-like, and terminates in the head or fore part of an animal, which is pierced so as to let a jet of liquid flow out. These vases sometimes have a small circular handle at the side, to suspend them to the wall. On the necks are subjects of little importance, and of a satiric or comic nature, in red upon a black ground, and of the later style of art; the part forming the animal's head is often left plain or is red. Many are entirely of terra-cotta.



No. 146.—Rhyton.

It appears from a comparison of the specimens, that they terminate in horses, goats, Pegasoi, panthers, hounds, gryphons, sows; heads of rams and goats, mules, dragons, deer, the horse, the ass, the cat, and the wolf. Similar ones, called gryphons or grypes, Pegasoi, and elephants, are mentioned in ancient authors. When not in actual use, they were placed on a peculiar stand and disposed on buffets, as appears from the vases found at Bernay. They were introduced at a late period into the ceramic art, and are evidently an imitation of the metallic *rhyta* in use among the Egyptians and Assyrians. They are first mentioned by Demosthenes: and it appears from Polybios that there were several statues of Klino, the cup-bearer of Ptolemy Philadelphus, holding a rhyton in his hand; and one of Arsinoë Zephyritis holding the same vase. Only one maker of them, named Didymos, is known. A remarkable one found at Vulci has an Etruscan inscription in honour of *Phlunphluns*, or Bacchus. An attempt has been made to identify the representations on these vases with the animals in whose heads they terminate.¹

The *bessa* was an Egyptian vase, used by the Alexandrians. It is described as broad below and narrow above. Its Greek

¹ Ussing, pp. 55, 62; Panofka, Rech., in the Abhandlung. d. Berlins K. Akad. 32-60; Gerhard, Berl. Ant. Bild., 366; Panofka, Die Griechische Trinkhorner dem, 4to, 1850, s. 1-38.

shape is not known. Certain small vases are supposed to have been of the description called *bombylios*,¹ so called from the cocoon shape or the buzzing, gurgling sound which the liquid made in dripping out of the mouth. It was mentioned by Antisthenes as



No. 147.—Bombylios.

narrow-necked and a kind of *lekythos*.² It is supposed to be represented by an egg-shaped³ body and short neck with a small handle just enough for a strap. Vases of this kind are principally of the early Greek style, with brown figures on a cream-coloured ground. The ancient Egyptian *bessa* with the moulded head or figure of the god Bes has been already described amongst the Egyptian pottery.

The *lekythos*, or cruet, was used for holding oil. It is principally recognised by its tall cylindrical shape, long narrow neck, deep cup-shaped depression, and flat banded handle. It was often made of metal, but still more frequently of terra-cotta. It commences with the old period of vases with black figures, and terminates with the best red style and those with white grounds. A slight difference of shape is visible; for, while on the older vases the shoulder is slightly convex, on the later ones it is flattened and the neck is taller. In the oldest style, figures are often placed on the



No. 148.—Lekythos.

shoulder instead of other ornaments. They principally come from Greece—especially Athens and Sicily, and are rarely found in the tombs of Vulci. They seldom exceed a foot in height.⁴



No. 149.—Olpe.

The earlier *lekythoi* have subjects embracing some of the myths of antiquity depicted in groups of many figures, while but few figures occur in those of the later sort. *Lekythoi* were chiefly used for holding oil, and were carried down to the gymnasium by means of a strap held in the hand to which a strigil was attached. The whole apparatus was called *xystro-lekythion*. A *lekythos* of marble appears to

¹ Ussing, pp. 62–63; Yates, *El., Text-rin. Antiq.*, p. 170.

² Cf. Ussing, pp. 63–64; 3, Gerhard, *Berl. Ant. Bild.*, s. 368, No. 48.

³ Panofka, v. 99; *Annali*, 1831, 261;

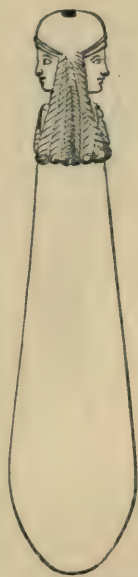
Letronne, 51.

⁴ Gerhard, *Berl. Ant. Bild.*, s. 367; Panofka, v. 93; Ussing, p. 67; Letronne, p. 616; Thiersch, s. 40; fig. 78–9; Aristoph., *Eccles.*, 906; *Batrach.* 1224.

peculiar sepulchral character of the *lekythoi* found at Athens has been already mentioned. The *olpis* is supposed to be a kind of *oinochoe* or wine jug, or rather to be intermediate between the *oinochoe* and *lekythos*, but the identification of it seems to be very doubtful. It is generally mentioned as a leather bottle or metallic vase like the *oinochoe*.¹ It was used for holding oil and wine, and is mentioned by the oldest authors. Sappho² speaks of "Hermes holding an *olpis* and ministering wine to the gods;" and Ion of Chios³ of "drawing wine in *olpes* from mighty kraters." Many of the *lekythoi* of a late period, especially those found in Magna Græcia, are moulded to represent comic or satirical subjects, such as a boy devoured by a sea-monster,⁴ a man bitten by a great bird,⁵ pigmies and cranes,⁶ a comic Herakles seated,⁷ a personage of the New Comedy,⁸ a Nubian devoured by a crocodile, and Silenos reposing and drinking out of a wine-skin,—ideas derived from the New Comedy, and consonant with the decaying spirit of the age, no longer elevated by the heroic epos or the tragic drama, but seeking delight in the grotesque, the coarse, and the ridiculous.



No. 150.—Alabastros.



No. 151.—Alabastron.

The *alabastros*⁹ was used for holding unguents, oils, cosmetics and paint, and was a kind of *lekythos*. Its name was derived from the material of which it was made, namely Oriental alabaster; and some Egyptian vases of this shape are known, bearing the name of Pharaoh Necho. The terra-cotta vase is known from its resemblance to those in alabaster, and from its constant appearance in the pictures, on vases and other ornaments. Its body¹⁰ is an elongated cone, its neck short, its mouth small, and lips flat and disk-shaped; sometimes it has a foot, and also two little projections to hold it without slipping, or to hang it up to a wall with a cord. These vases are very rarely

¹ Ussing, p. 69; Schol. Theocrit. II. 156; Gerhard, Berl. Ant. Bild., s. 365, Nos. 35–36. ² Athenæus, X., 425 d.

³ Ibid., 495 h.

⁴ Gargiulo, Racc. II., 10.

⁵ Ibid., 10.

⁶ Arch. Anz., 1849, p. 60.

⁷ Berlins Ant. Bild., N. 1961.

⁸ Arneth, Besch. d. K. K. Münz und Ant. Cabin., pp. 16–196. See Jahn,

Berichte K. Sächs. Gesellschaft, 1852, Feb. s. 15–16.

⁹ Ussing, pp. 70–71; Herodot. iii., 20; Aristoph., Ach., 1053; Callimach., Pall., 15; Ceres, 13; Plutarch, Timol., 15; Theocrit., xv. 114; Cicero apud Non., 545; Martial, xi. 89; Pliny, N. H., 56–113.

¹⁰ Gerhard, Berl. Ant. Bild., s. 369, No. 49–50.

found in sepulchres; some, however, occur either with red or black figures, and often upon a cream-coloured ground, whilst others are of the Athenian white style. Their subjects chiefly relate to the domestic life of females, but some Bacchanalian and other subjects occur. No maker of them is known. The *krater* may be considered the wine-cooler, in which the ancients mixed their wine with snow and water. It is distinguished from the *amphoreus* by its larger size, its wider mouth, its semi-oval body,



No. 152.—Holmos.

and its two handles for occasional transport, which were small, and almost vertical. *Krateres* are chiefly found in South Italy, and are always decorated with red figures. Of the earlier style of art are the so-called *holmos*, and the supposed *kelebe*, or krater with columnar handles. The vase called *oxybaphon*, with red figures, is a very prevalent variety of this shape.¹ It is doubtful whether

the amphoræ with volute or medallion handles are not kraters. The *hypokraterion*, or stand on which the vase was placed, was a hollow cylindrical foot, decorated with an egg-and-tongue moulding, and a reeded body, which raised the vase



No. 153.—Kelebe.

almost to the height of four feet. Several kinds of kraters are mentioned by ancient authors, —as the Lesbian, the Theriklean, the Lakonian, and Korinthian. Some held three or four gallons. The *krater* with columnar handles is supposed, on no very certain grounds, to be the *kelebe*. The shape depicted in the accompanying cut is the

oldest, having arched handles, from which springs a banded handle. Sometimes four columnar handles are substituted for these. Vases of this sort are found at the earliest period, having the subjects disposed in friezes round the body. In the few examples known with black figures, the subject is arranged in pictures. At a later time the subjects are red upon a black ground. Kraters appear to have come into use much later than the so-called *oxybapha*. Although some consider the *oxybaphon* a krater, it is contested whether the name of *kelebe* or

¹ Gerhard Berl. Ant. Bild., 357, 17; Ult. Rich., No. 18; Ussing, p. 84; Panofka, i. 17.

kelebeion can be properly applied to the latter description of vase.¹ Passing to the Apulian kraters,—the first of which are the so-called *oxybapha*, which are bell-shaped, and have two small handles at the side, recurved towards the body. These



No. 154.—Krater.



No. 155.—Oxybaphon.

vases are called by the Italian antiquaries *vasi a campana*. There is some difference in the proportions, those of the earlier times being fuller in the body, while the later ones are thin, and have an expanding lip.² The correctness of the name *oxybaphon* is contested by many critics.³

Some other *krateres* of this tall style have been improperly called *amphoreis* with volute handles. These are large vases with long egg-shaped bodies, wide open mouths, and two tall handles curling over the lip of the vase, and terminating in the head of a swan at the lower extremity. These, however, are rather the kraters of the later Apulian potteries. They



No. 156 — Krater, with volute handles.

¹ Ussing, *De Nom. Vass.*, pp. 80–84.

² Gerhard, *Berlins Ant. Bildw.*, s. 358, No. 18.

³ Ussing, p. 81; Letronne, l. c.

reach to a great size, and are decorated with numerous figures.¹ Similar to them are *Amphoreis with Gorgon handles*. This description of amphora, which is another of the later sort, only differs from the preceding in having medallions instead of volutes at the top of the handles, the ends of which also terminate in swans' necks. The medallions are stamped in moulds. These kraters are found of great size, principally in South Italy, and are decorated with numerous figures² of the later style of art. In the days of the Roman empire they were made of marble.

The *psykter*, or as it was also called, the *psygeus*,³ or the "wine cooler," was used for cooling wine. In glazed ware, this vase is of the greatest rarity. It is in the shape of a Dionysiac amphora, with a double wall and an orifice projecting in front, through which snow was introduced, and a small one in the foot of the vase, by which it was withdrawn when melted. The *psykter* was one of the most celebrated vases of antiquity; one in the British Museum has the part between the walls filled with a layer of chalk, apparently the ancient core. The subjects of these vases are always in black upon red grounds, like the amphoræ, to which they belong. Sometimes they have only a frieze round the neck. They were placed on tripods when used. The *dinos* was made of terra-cotta, and was large enough to contain wine for a family. It appears to have been round, with a wide mouth, and to have terminated in a pointed or rounded foot, like the most ancient shape of the krater used for entertainments.⁴ *Chytrai*, pots, were used for drawing or warming water, boiling flesh, and various domestic purposes. They must have been of some size, for children were exposed in them; but nothing is known of their shape, except that they had two handles. It is evident that they could not have been of glazed ware, for to "paint pots" was a proverb to express useless labour.⁵ The *thermanter* was a vase used for warming wine or water; but it is uncertain whether it was ever made of clay, as it is only mentioned as a brazen vessel.⁶ Its shape is unknown. The *thermopotis* was a vase also used for warming wine. Its shape is unknown, but perhaps it resembled a chafing-dish, the warming apparatus being placed beneath. The stands of the

¹ Gerhard, B. A. B., s. 349, No. 9.

² Ibid., s. 350, No. 10.

³ Ussing, pp. 76-82.

⁴ Ussing, pp. 82-83; Panofka, Reeh., I. 15; Letronne, Journ. des Sav., 614.

⁵ Ussing, pp. 87-91; Schol. ad Arist., Vesp., 279.

⁶ Ussing, l. c.; Müller, *Æginetica*, p. 160; Böckh, Corp. Inscr. 2139.

kraters, or large wine-coolers, were called *hypokrateria* or *hypokrateridia*.¹ They were very different in shape, according to the age to which they belonged. At the time of the style called Egyptian, they were tall and trumpet-shaped, and sometimes decorated with rows of figures of animals. With vases of the early style with black figures they are seldom if ever found; with those with red figures, they are sometimes of one piece with the vase itself, and are ornamented with subjects. With the later vases of the Basilicatan style, they are of far shorter proportions, and have an egg-and-tongue moulding and reeded body, the foot of the *krater* fitting into a groove or rim in the upper portion. Certain shallow circular pans among the specimens of Etruscan red ware, appear to be intended for the same use, as large jar-shaped kraters are found standing in them. In the black ware of the same people, certain cups, which some have called the *holkion*, are supported by female figures standing at their sides, sometimes alternating with bands. The *tripous*, or tripod, was a vase with three flat feet at the sides, and a cover, the body being hemispherical. It appears sometimes to have had fire placed under it, apparently for warming liquids. The feet and cover are ornamented with subjects. It is found only among vases of the ancient style with brown figures upon a yellow ground, and black figures upon a red ground.²

The word *holmos*, which signifies 'a mortar,' and was applied to vases, is supposed to be the name of a certain large hemispherical vessel with a flat or pointed foot, which was often fixed into a trumpet-shaped stand, by which it was supported. These vases belong to the ancient hieratic style, or that called Egyptian; and both the kind with black figures, and that in the strong red style, have rows of figures round the body. The shape shows that it was a vase from which wine was drawn like the kraters. The name of *deinos*, or *skaphe*, has also been considered applicable to vases of this shape.³ They resemble the *lebes*, or caldron. The *chytropous*, pot-foot, or trivet, was an instrument by which the pot was kept upon the fire. Possibly, some of the old Athenian vase-stands are this useful instrument.⁴

¹ Ussing, l. c., pp. 92, 93; Gerhard, No. 2669.

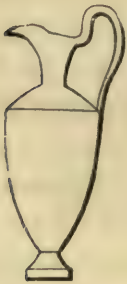
Ult. Ric., No. 26; Berlins Ant. Bildw., s. 360, 26.

² Ussing, l. c.; Panofka, Recl., iii. 56; Gerhard, Rapp. Volc., No. 45; Stackelberg, Die Gräber, tab. 15; Brit. Mus.,

³ Gerhard, B. A. B., 3.0, No. 26; Ussing, p. 96.

⁴ Ussing, l. c.; Pollux, x. 99; Schol. Arist. Pac., 893; Av., 436; Plut., 815; Ran., 506.

The *lasanon* was apparently a kind of pot,¹ its shape and size are not known. It was possibly made of metal. The *chous* appears to have been always made of clay.² It was a measure of liquid capacity, sometimes holding as much as the Latin congius,³ and may be considered as the "bottle" of Athens. It was chiefly used for holding wine,⁴ but its shape is unknown, some supposing that it had two, and others, that it had only one handle.⁵ The *oinochoe* corresponded with the modern decanter, or claret bottle. There are several varieties of this shape, but their general⁶ type is that of a jug, the mouth being either round, or with a trefoil in imitation of an ivy leaf. This



No. 157.—Prochoos.



No. 158.—Prochoos.

first type, which appears to have been contemporaneous with the amphoræ with banded handles, has a short neck and banded handle rising over the lip. The subject is generally arranged in a square picture in front; but sometimes the ground, especially in the cream-coloured vases, runs all round the body. At a later period, and in the Nolan ware, the body becomes more egg-shaped and slender, and the handle taller, so that this series presents some of the most beautiful examples of shape. Another variety of figure, which is also of the best period of the art, has a truncated base, with a mere moulding or bead, instead of a foot. The shape of these vases is well known from the frieze of the Parthenon and other representations of libations and sacrifices, in which they were always used with the *phialai*, or pateræ, and the *thymiateria*, or tall censers; they were dipped into the kraters,⁷ and the wine was

carried round to the guests by a youth called the *oinochoos*. It was a law of the banquet never to place the *oinochoe* upon the krater, as it was considered a bad omen, and a sign that the feast was ended.⁸ *Oinochoai* were also

¹ Ussing, l. c., 98; Aristoph. in Pac., 891; Hor. Sat. I., 6, 109.

² Pollux, x. 122.

³ Eubulus apud Athenæum, xi. 473, c.

⁴ Cratinus apud Athen., xi. 494, c; Aristoph. Pac., 537; Equit., 95; Ach., 1086; Schol. ad v., 961; Anaxandrides p. Athen., xi. 482 d.

⁵ Ussing, p. 101; Panofka, Rech., iv. 27.

⁶ Gerhard, B. A. B., s. 365, No. 33-36; Panofka, v. 101; Annali, 1831, 248; Letronne, p. 70.

⁷ Panofka, Rech., vi. 6; Cab. Pourtales, 34.

⁸ Hesiod, Opp. et Dier., 744.

employed in religious rites; whence Thucydides,¹ speaking of the anathemata which the Egestians showed to the Athenian ambassadors in the temple of Aphrodite at Eryx, says that they displayed *phialai*, *oinochoai*, and *thymiateria*, all made of silver; and in Athenæus,² mention is made of the *naos* of the people of Metapontum, in which were 132 silver *phialai*, 2 silver *oinochoai*, and a golden *oinochoe*. They are often seen in the hands of figures depicted on the vases as making libations.³ Another jug was the *prochoos*, with an oval body, tall neck, and round mouth, but without a handle. It was used for carrying water for washing the hands, for which purpose the water was poured over them. "A maidservant bearing water for washing, poured it out of a beautiful golden *prochoos*," says Homer;⁴ and Iris descending to Hades for the waters of the Styx, takes a *prochoos* to draw it.⁵ It also held snow,⁶ and wine. Hence we read in the Odyssey, "He laid his right hand upon the *oinochoos*, and the *prochoos* fell rattling on the ground."⁷ It was also used for holding oil,⁸ and libations to the dead were poured out of it.⁹ Gerhard recognises the *prochoos* in the form depicted in the cut No. 157. He also supposes the small *oinochoe*, with a bill-shaped spout and cylindrical body, to be the Apulian *prochoos*; but it is probably rather the *epichysis*. The *epichysis* was a metal vase for pouring liquids, probably so called from its spout,¹⁰ used for holding oil and wine at entertainments.¹¹ The following vases were for drawing liquids. The *arytaina*, shaped like a ladle, and used in baths for drawing oil, and distributing to the bathers, or for putting it into lamps. It was generally



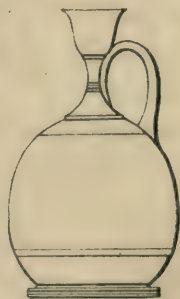
No. 159.—Aryballos.



No. 160.—Aryballos.



No. 161.—Epichysis.

No. 162.—
Late Aryballos or
Lekythos.¹ vi. 46-3.² xi. 479, f.; cf. also Böckh, Corp. Inscr., No. 150, col. 1, v. 30; Athenæus, v. 199, b.; xi. 474, 495, 6; Pollux, x. 122.³ Gerhard, A. V. I., 28-30.⁴ Od. i. 136.⁵ Hesiod., Theog., 785; cf. also Aristoph., Nub., 272; Pollux, x. 46.⁶ Anaxandrides apud Athenæum, iv.

131, n. 26.

⁷ Odyssey, xviii. 398; Xenophon, Cyr. viii. 8-10.⁸ Suidas, voce; Sophokles, Antigone, 430.⁹ Athenæus, v. 199 b.; xi. 474, 495.¹⁰ Ussing, p. 103.¹¹ Varro de L. L. v. 1, 24; Pollux, vi. 103, x. 92.

made of brass.¹ The *aryballos* was a vase always described as like a purse. This name has been attributed to a vase resembling a ball, with a short neck, globular body, and small handle, just sufficient for a throng to carry it with, called by the Italians *vaso a palla*. It is chiefly found among vases of the earliest style, and was carried with the strigil to the bath. In the later style the form was more elongated, and a base or foot was added.²

Small *lekythoi*, or *aryballoi*, of various forms, are found; for at all times the potter has manufactured these pieces as the curiosities of his art. Those found at Vulci are shaped like the bust of the archaic Dionysos, heads of Satyrs and Silenoi, armed heads, human-headed birds, sirens; the stag or deer, the emblem of Artemis; the hare and rabbit, sacred to Venus and Apollo; the head of an eagle, and pigeons. They are all of small dimensions, and appear to have been used for the toilet.³

The *arystichos* was a vase used for drawing wine out of the kraters.⁴ Considerable doubt prevails respecting the meaning of the passages in which its name occurs.⁵ It was also used for holding the judges' votes. It was called *ephebos*, "or youth," from the boy who carried it round.⁶ The *aryter*, a vase for drawing liquids, is mentioned by Herodotus.⁷ The *arysteis*,⁸ *aryster*,⁹ *arysane*,¹⁰ and *arystris*, were also vases used for drawing liquids. The *oinerysis* was a kind of cup used for drawing wine.¹¹ The *etnerysis*, a vase for serving up pulse,¹² and the *zomerysis*, a kind of vase used for ladling out sauce or soup,¹³ are mentioned, but their shapes are unknown. The *kotyle*, or *kotylos*,¹⁴ is supposed to have been a deep cup, used for drawing wine. It was also a measure of liquid capacity, equal to a *hemina*, or fourth of a sextarius. In Homer, mendicants beg for bread and a kotyle or cup of water;¹⁵ and Andromache,

¹ Ussing, p. 105; Aristoph., *Equit.*, p. 1090; Pollux, x. 63; Theophrastus, *Char.*; Thiersch, ss. 33, 34, supposes it to be a jug.

² Gerhard, B. A. B., ss. 367, Nos. 44, 45; Panofka, v. 95; Annali, iii. p. 263; Ussing, p. 106; Pollux, x. 63; Athenæus, xi., 781, f.; Thiersch, s. 35.

³ Mus. Greg., p. ii. t. xciii.

⁴ Ussing, p. 107; Pollux, vi. 19; Hesychius, voce.

⁵ Böckh, *Corp. Inscr. Græc.*, No.

2139; Athenæus, x. 424.

⁶ Schol. Aristoph. *Vesp.*, 855.

⁷ II., 108.

⁸ Sophocl. apud Athenæum, xi. 783, f.

⁹ Simonides, apud Athen., x. 424 b.

¹⁰ Timon ap. Athenæum, x. 424 b.

¹¹ Schol. ad Aristoph. *Acharn.*, 1067.

¹² Schol. Aristoph. *Acharn.*, 245.

¹³ Anaxippus apud Athenæum, iv. 169 b.

¹⁴ Ussing, p. 108 et seq.

¹⁵ Odyssey, xv. 312, xvii. 12.

describing a crowd of children approaching her father's friends, says, "Some one of those pitying hold a cup awhile, wetting their lips, but not moistening their palates."¹ So the old Greek proverb: "There's many a slip 'twixt kotyle and lip."² Honey was suspended in it in the festive boughs before the gate: "Eiresione bears figs and new bread, and honey in a kotyle."³

The *kotyllos*, which name was more particularly applied to the cup, was in use among the people of Sikyon and Tarentum, the Aitolians, some of the Ionian tribes,⁴ and the Lakedaimonians,—of all cups the most beautiful and best for drinking, as Eratosthenes calls it.⁵ It was made of the clay of Mount Kolias. Apollodoros describes it as a deep and lofty cup; and Diodoros speaks of it as resembling a deep lavacrum, and as having one handle. It has been conjectured that it was a kind of deep two-handled cup,⁶ which notion, though rejected by some critics, is rather strengthened by the shape of the *hemikotylion*, as depicted in the annexed cut. A vase of this description, of clay, shaped like a skyphos, covered with a black glaze or varnish, and bearing the inscription HEMIKOTTAION, was discovered at Corfu (Coreyra). The ancient *kotyliskos*, or diminutive *kotyllos*, was a small vase, either with or without handles.⁷ Some of the smaller children's vases were probably of this form. It has been supposed that the *kotyliskos* was a vase of the shape of a lekythos, generally decorated with painting in the old or Egyptian style. It has been conjectured that certain vases, sometimes of glazed ware, are of the description called *kernos*. In the mysteries, several small vases, or *kotyliskoi*,⁸ containing various scraps of food, after being bound together with wool, were tied round a larger vase, and then carried about. This type is recognised by some writers in certain groups of small cups, ranged in a single or double circle. These vases, as in an example already cited, are principally found in the sepulchres of Athens and Milo, and Kypros, among the unglazed painted terra-cotta vases of the earliest style. They are rudely modelled with the hand,



No. 163.—Kotyliskos.

¹ Iliad, xxi. 494.² Athenæus, xi. 478 e.³ Schol. Aristoph. Equit., 729; Plutus, 1054.⁴ Athenæus, l. c.⁵ Athenæus, l. c., 482 b.⁶ Panofka, iii. 51, iv. 50; Gerhard, Ult. Ric. 28.⁷ Gerhard, Berlins Ant. Bildw., 1, 368, No. 46.⁸ Ussing, p. 110; Gerhard, B. A. B., s. 368, No. 46.

and attached by bands of terra-cotta to a hollow cylinder in the centre. Some vases of this shape occur amongst those of the later style, and are attached to a hollow circular pipe, or crown of terra-cotta, on which they stand. In this case they



No. 164.—Kyathos.

sometimes have covers, and are decorated with ornaments in white; others consider these vases to be *kotylai*. *Kyathos*, which means “the ladle,” was a name applied to the small vase, by which the unmixed wine was taken out of the kraters, and put into the cups of the guests, water being added from a jug. Many *kyathoi* of bronze exist in different collections.¹ An open cup, sometimes having a tall stem or foot, and with a long, narrow, ear-shaped handle, well adapted for

dipping the cup into the krater, but not for holding it in the hand to drink, is supposed to be this vase. The following vases



No. 165.—Kyathos.

were also used for liquids: the *louterion*, for water for the bath, was generally made of marble or alabaster,² and it is uncertain whether it was ever manufactured of clay; the *asaminthos*, a large vase, also used in baths;³ the *puelos*, or bin, which was in fact the bath tub,⁴ appears also to have been made of pottery for the reception of the ashes or body of the dead, and decorated with painted, both of the earliest archaic or Phœnician and later style; the

skaphe, a vase used in the kitchen for washing culinary utensils,

¹ Ussing, p. 111; Gerhard, Berlins Ant. Bildw., ss. 360, No. 24, 25; Panofka, No. 52, vii. 5; Annali, 1831, p. 251, and foll.

² Ussing, p. 114.

³ Ussing, p. 115; Odyss., iv. 48; Pollux, vi. 97.

⁴ Ibid.; Aristoph., Equit., 1060; Pax., 843.

and also employed as a foot bath,¹ appears to have been generally made of wood or brass;² the *skapheion* or *skaphion*, a hemispherical vase, for holding or drawing water, the shape of which is not identified.³ It seems to have been also a drinking-vessel,⁴ for Phylarchos, in describing the mode of living of Kleomenes, the Spartan king, says that he had a silver *skaphion*, holding two *kotylai*.⁵ The *exaleiptron* was a vase, like a *phiale* or saucer,⁶ for holding ointment. The *lekane* is recognised in a deep two-handled vase, provided with a cover resembling an inverted cup. It was used for washing the feet, and for holding cups, clothes, pitch, and for other coarse work;⁷ as a basin to vomit in;⁸ and likewise in the Sicilian game of kottabos.⁹ It was also employed for that kind of divination called *lekano-manteia*, or "dish-divination." In the romantic life of Alexander the Great, written by the pseudo-Kallisthenes, a long account is given how the fabled sorcerer, the Egyptian Nectanebo, employed this vessel in magic arts, and after placing in it small waxen figures of men and ships, plunged it into the sea, and so destroyed his enemies. He constantly used it for the purpose of inveigling Olympias. Julius Valens, who wrote in Latin a similar apocryphal life of Alexander, calls the vessel a basin or *pelvis*. This magical use of the vase is also mentioned in the work called *Philosophoumena*, erroneously attributed to Origen. The *lekanis*, or smaller *lekane*, made of terra-cotta, was probably of the shape like the preceding. In it the father of the bride sent, along with her, presents to his son-in-law, at the time of the marriage. According to Photios, *lekanides* were earthen vessels, very much resembling a krater, which, he continues, the women now call "foodholders."¹⁰ The *lekaniskos* and *lekanion* were small *lekanides*.¹¹ The *podanipter* was a basin for washing the feet in.¹² Possibly this vase may be identified with the flat,

¹ Ussing, l. c., and pp. 116, 117.

² Pollux, x. 77; Æschylus in Sisyphe.

³ Ussing, p. 117.

⁴ Athen., xi. 475 c.

⁵ Athenæus, iv. p. 142.

⁶ Ussing, p. 117; Clearchus, apud Athen., xiv. 648, f.; Pollux, vi. 106; Aristoph., Acharn., 1063; Athen. v. 202, c.

⁷ Ussing, p. 118; Pollux, x. 70; Suidas, v. κελέβη; Böckh, Corp. Inscr., No. 3071, 8; Aristoph., Av., 840, 1143, 1146; Vesp., 600.

⁸ Plutarch, Moral., p. 801, B.; Aristoph., Nub., 906; Theopomp., Athen., xi. 485, c; Pollux, x. 76; Gerlhard, B. A. B., 364, 32.

⁹ Schol. ad Aristoph., Pac., 1214.

¹⁰ Ussing, l. c.; Pollux, vi. 85; Photius; Schol. ad Aristoph., Ach., 1110; Teleclides ap. Athen., vi. 208, c. v. 11; Hesych., v.; Gerhard, B. Ant. Bild., s. 364, 365, No. 32; Panofka, Rech., iii. 42.

¹¹ Ussing, p. 119.

¹² Ussing, p. 120; Photius, p. 118; Pollux, x. 78; Herodot., ii. 172.

thick, circular basins found in the Etruscan tombs. It was generally of bronze. The *cheironiptron*, *cheironips*, and *chernibon*, were wash-hand basins, but their shape is unknown.¹

The vase called *holkaion* was a kind of bowl for washing cups. It also appears to have been used for the table and the bath. It is supposed to have been a kind of small *krater*, with figures and supports;² but this is not by any means satisfactorily proved. The *perirrhanterion*, or sprinkler, was a vase which held the lustral water in the temples, and which, in the earliest times, was made of earthenware. It may probably be recognised on certain jugs of the kind of *oinochoai*, or *olpai*, with tubular spouts which will not discharge their contents except by sprinkling when shaken, the water refusing to flow from, and only coming out of them when agitated violently. The list is closed by the *ardanion*, or *ardalion*, the lower part of which vase, after it had been broken, was placed as an emblem before a house in which a death had occurred.

The productions of the potter never perhaps attained greater excellence as to form than in drinking-cups, many of which are of unrivalled shape. If any extant specimens of fictile ware represent the shapes mentioned by Homer, who in the true poetic spirit always speaks of cups as made of the precious metals, they must be looked for in the primitive vases of Melos and Athens. The great cup described by Homer bears, however, more resemblance to some of the specimens of the Etrurian black ware.³ "The great cup, ornamented with golden studs, was produced, which the old man had brought from home. It had four handles, and two golden doves were placed on each; and it had two stems. When full, anyone else could hardly lift it from the table; but old Nestor lifted it with ease." The cups mentioned by Homer are the *depas*; the *aleison*,⁴ a cup with two handles; the *kissybion*⁵ so called from its being made of ivy wood, or from its being ornamented with carvings representing the foliage of ivy; the *kypellon*,⁶ or later *kymbion*,⁷

¹ Ussing, l. c. 121; Athenæus, ix. p. 408; Homer, xxiii. 304; Andocid. in Alcib., 29, κ. τ. λ.

² Gerhard, B. Ant. Bildw., s. 362, n. 27; Ussing, p. 122; Panofka, iv. 92; Annali, 1831, p. 252.

³ Iliad, xi. p. 632.

⁴ Odys., iii. 49, 50, 63, xxii. 9, 7; Ussing, l. c., p. 124.

⁵ Odys., v. 346; xiv. 78; Pollux, vi. 97; Theocrit., i. 59, et Schol.; Athenæus, iv. 477.

⁶ Athen., xi., 482, 483 a, 783 c; Ælian, Hist. Anim., ix. 40.

⁷ Macrob., Sat., v. 21; Letronne, Journ. d. Savans, 1833, p. 605; Athenæus, 481 c, f, 482 f, 502; Schol. Arist. Pac., 1242; Nicander, Ther., 526;

which, among the Kretans and Kyprians, had either two or four handles; and the *amphikypellon*, having two handles, one at each side. The *kymbion* was a kind of cup, stated by some authors to resemble a boat. No vase of such a shape is known to exist, unless it be the rhyton in the British Museum, fashioned in the shape of the prow of a vessel, with a female seated on it; or a long boat-shaped vessel with a spout, discovered at Vulci, on which is inscribed "Drink, do not lay me down."¹ This kind of vase was in common use among the Athenians. The name for cups in general was *skyphos*; and they were called, from the places of their manufacture, Boiotian, Rhodian, Syracusan, and Herakleotan,² or Theriklean from their maker Therikles. The Athenians had seventy-two kinds of cups, and the Arcadian Pytheus, who was a collector, had inscribed on his tomb that he possessed more than any man. It may easily be conceived that no very distinct idea of their shape is conveyed by ancient writers. Simonides, indeed, mentions that they had handles; and the Herakleotan *skyphos* had its handle ornamented with the Heraklean knot.³ Some vases of the latest period of the art, with reeded bodies, sides ornamented with white ivy wreaths, and handles of two twigs or pieces interlaced in a knot, more resembling the *kantharos*, are probably the *Herakleotan skyphoi*. A kind of wide cup with two handles is supposed to be the *skyphos*. These cups, which are found at Nola,⁴ are of the later style, and ornamented with red figures, principally of a Bacchanalian character. Very often, however, they are entirely plain, being merely covered with black varnish. Another kind was the *Panathenaic skyphos*, supposed to be a cup with two handles, of the same shape as the preceding, but having one handle placed at right angles to the cup's axis. Their usual decoration is an owl, placed between two olive branches. This vase is supposed, from the shape of its handles, to have been the *onychios*. The *ooskyphion*, or egg-shaped cup, was without a foot,⁵ and was, perhaps, the same as the vase called *mastos*, which had two handles, like the *Panathenaic skyphos*, and was often decorated externally

Alexiph., 129; Hesychius, voce; Demosth. in Meidiam., 133-158; in Euerg. et Mnesib., 58.

¹ Panofka, Rech., v. 74, 75.

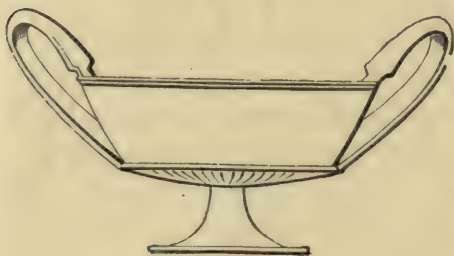
² Athenæus, p. 500 a; Letronne, Journ. des Savans, 1833, p. 731, note 1.

³ Casaubon, Not. in Athen., xi. c. 111.

⁴ Gerhard, B. A. B., s. 362, No. 28; Panofka, iv. 92.

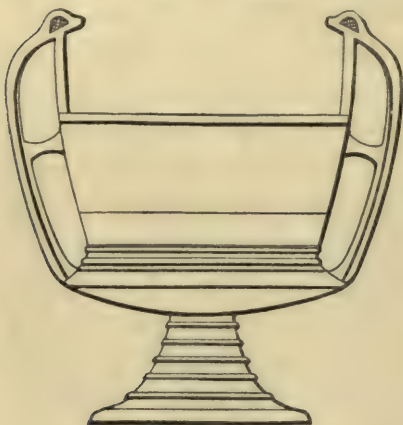
⁵ Ussing, p. 133; Athen., xi. 488 f, 503 c, 477 c; Panofka, v. 103.

with black figures upon a red ground. It often terminates like an areola, or nipple, with an oval band round it. These cups are very rare, and are ornamented with Bacchanalian subjects.



No. 166.—Kantharos.

They are thin and well turned, and altogether very elegant productions. They chiefly come from Vulci. The *bromias* was a long kind of *skyphos*.¹ The *kantharos* was a kind of cup, probably so called from its resembling a beetle. It was the cup specially used by Dionysos,² and was generally made of earthenware, although sometimes of metal. It appears from the various monuments of Dionysos to have been a kind of goblet, on a tall stem, with two very long ears. In some of the older specimens of Etruscan black ware it has no stem.³ Vases of this kind are seldom decorated with paintings, which, when they do appear, consist of red



No. 167.—Karchesion.

figures upon a black ground. A few are also found among the vases of the latest style of the Basilicata, especially those produced from moulds. With them has been classed a goblet-shaped vase without handles. In the picture of the battle of the Kentaurs and Lapiths, painted by Hippeus, he represented them drinking out of terra-cotta kantharoi.⁴ The *karchesion* was a kind of two-handled cup, the

shape of which is not very intelligible from the descriptions of it given by the early poets, Pherekydes, Sappho, and others.⁵ As, however, it was the sort of cup held by Dionysos and his "wassail rout" in the Pageant of Ptolemy Philadelphus,⁶ it was probably a kind of kantharos. Gerhard⁷ and Panofka

¹ Ussing, p. 134; Panofka, iv. 65; 96. Athenæus, xi. 784 d.

² Pliny, xxxiii. 53, 150.

³ Gerhard, B. A. B., s. 359, No. 21-23; Panofka, iv. 61; Annali, 1831, 256.

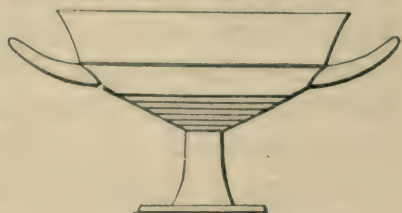
⁴ Athenæus, 474 d; cf. Pollux, vi.

⁵ Athenæus, 474 f, 475 a.

⁶ Athen., v. 198, b, c.

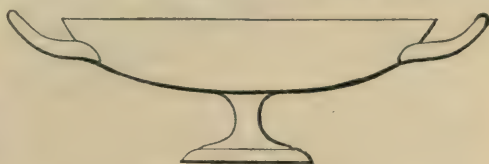
⁷ Gerhard, B. A. B., s. 359, No. 20; Panofka, iv. 61; Annali, iii. 256, f. 6, s. 36, compared with the technical de-

recognise it in a very elegant cup, with large ear-shaped handles, short stem, and wide mouth, and ornamented with red figures, relating to Dionysos. This sort of cup is chiefly found among the later remains of Southern Italy; but it is probable that many of the vases called *kantharoi* are *karchesia*. Of all the cups the most celebrated was, undoubtedly, the *kylix*, so called from its being turned on the lathe. It was a flat, shallow, and extremely wide saucer, with two side handles, and a tall stem or foot, and was decorated with red figures of the finest style, both on the exterior



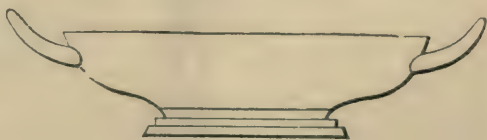
No. 168.—Early Kylix.

and interior. Those of the earliest period are distinguished by their deeper bowl and taller stem, while the bowl of those of a later period, with black figures, is unprovided with a foot. Others, ornamented with paintings of the strong and fine style have a shallow bowl, recurved handles, rising rather higher than the lip, and a stem not so high as the earlier kylikes. Their shape is one of the most elegant of those handed down from antiquity. At the Basilicatan period these



No. 169.—Later Kylix.

vases resemble large flat baskets with handles, like the krater. *Kylikes* of this style, which approach the bowl shape, are very rare, and have subjects only inside. These vessels hold about a pint, or even from four to seven heminai, and were probably passed round from guest to guest. In banqueting scenes depicted upon them, they are often represented as being twirled round upon the finger, in the supposed Sicilian game of kottabos.¹ Athens was celebrated for its cups,² made of clay from the promontory of Mount Kolias; but the Lacedæmonian,³ Teian,⁴ Chian,⁵ and Argive⁶ cups were also esteemed.



No. 170.—Late Kylix.

scription of Callixinus of Rhodes, Athenæus, xi. 474, e.

¹ Panofka, *Rech.*, vii. 37; Millingen, *Vases de Coghill*, pl. viii. and 41; *Cab. Pourtales*, xxxiv.; Thiersch, s. 31.

² Pindar apud Athenæum, p. 480, c.

³ Aristophan. ap. Athen., 484, f.

⁴ Alcæus ap. Athen., p. 481, a.

⁵ Hermippus apud Athen., 480, e.

⁶ Simonides, *ibid.*, 480, a.

These cups, when not in use, were hung up by one of their handles on a peg, and hence Hermippus sings, "high on its peg the Chian cup is hung;" a good example of which custom will be found represented on the Ficoroni *cista*.¹ The *Therikleios* was a kind of cup invented by Therikles, a Korinthian potter, the contemporary of Aristophanes.² The "Therikleans," as they were named, were, however, soon in vogue at Athens, where the best were manufactured, and are mentioned by the writers of the middle and the new comedy. They were all clay, and held three heminai. Thus Euboulos exclaims in comic bombast, "Lately the bravest of the Therikleans, foaming o'er, like a kothon handled, rattling like a ballot-box, black, well circled, sharp stemmed, gleaming, reflecting, well cooled with snow, its head bristling with ivy, calling upon Jupiter the Saviour, I



No. 171.—Early Kylix, with black figures. (Theriklean.)

have quaffed." It is probable that these were the *kylikes* with deep bodies. They were often successfully imitated in fine wood or glass, and gilded.³ Along with the "Therikleans" may be cited other cups, such as the *hedypotis*, a cup of a very cheap kind, manufactured by the Rhodians to compete with the Athenian "Therikleans,"⁴ and which drove them out of the market, being nobler, with better contours, lighter, and the *Rhodiaka*, *Rhodiakai*, *Rhodiades*, or "*Rhodians*," which were perhaps the same as the *hedypotides*. Their shape does not appear to be well known.⁵ The *Antigonis*, a kind of cup, so called from King Antigonos, seems to have ended in a point,

¹ Brondsted, *Den Ficoroniske Cista*, folio, Kjöbenhavn, 1831.

² Athen., i. 470, f, 472, d, e; Bentley on Phalaris, i. 173.

³ Böckh, c. i. p. 191; Inser. 139; Athc-

næus, xi. 472, 5; 478, a; Photius, voce.

⁴ Athenæus, xi. 464, c, 409, b.

⁵ Pollux, vi. 96; Hesychius, voce; Athenæus, 496, f.

but it is uncertain whether it was ever made of earthenware.¹ The *Seleukis* was named after King Seleukos. Its shape has been recognised in some of the paintings at Pompeii. It appears to have had four handles,² like a mether.

Of the same species as the *kylix*, but almost limited to religious offices, was the *phiale*, the patera or saucer, a shallow, circular vessel, so like the round Argolic buckler, that Aristotle calls it the shield of Ares,³ and *vice versâ*, Antiphanes⁴ calls a *phiale* "the shield of Ares." It rarely had handles,⁵ and was chiefly used for libations, being seldom, if ever, employed at entertainments.⁶ It is of rare occurrence; the few which have been discovered belong to the later style of art, and to the class of moulded vases. Its want of handles was supplied by a boss, called the *omphalos*, in the centre of the cup, having a hollow beneath to admit of the insertion of the thumb or finger to hold it steady,⁷ from which circumstance *phialai* were also called *omphalotoi*, "bossy;" or *mesomphaloi*, "having omphaloi in the middle."⁸ In metallic work this umbo, or boss, appears to have been often ornamented with the head of the Gorgon. Such bosses were called "balanomphaloi," or glandular omphaloi, an example of which has been found. Another variety of this shape was the *phiale lepaste*, respecting which all that can be determined is, that it was larger than the *phiale*.⁹ It has been recognised in the large kylix-like vessel of Basilicatan style, ornamented with studs at the sides. The *akatos* appears to have been the name of a *phiale omphalotos*, or "bossy saucer." "Some one," says Antiphanes, "has raised the akatos of Jupiter the Saviour!"¹⁰ The *trieres*, that is the "triemis," or "first rate," was a large *phiale*.¹¹ The *phthois* was a broad, bossy *phiale*, or saucer,¹² but it is not certainly known whether it was made of fictile ware. The *petachnon*, or "stretcher," was a wide-spreading cup, resembling neither a *phiale* nor a *tryblion*.¹³ The *labronia* was a Persian cup, pro-

¹ Athenæus, 497, f; Pollux, vi. 95; Schol. Clement. Pædag., ii. 3.

² Athenæus, p. 488, d, f; Ussing, pp. 145, 146. ³ Rhetor, iii. 4 and 11.

⁴ Athen., x. 433, c; 488, f, 591, f.

⁵ Hesychius, ἀμφίθετον.

⁶ Bekker, Charicles, tab. 3, 1, 2.

⁷ Athen., 502, a, b, 501, f.

⁸ Thiersch, s. 30.

⁹ Ussing, pp. 152, 153; Athenæus, p.

485, a; Clement. Pædag. ii. 3; Athen., iv. 131, c; Pollux, vi. 95; Pollux, x. 75; Hesychius, voce; Panofka, Rech., iv. 36; Gerhard, B. A. B.

¹⁰ Athen., xv. 692, f; Panofka, iii. 30.

¹¹ Athenæus, xi. 497, b, 500, e.

¹² Athen., 490, 502, b; Böckh, Corp. Inser., No. 146.

¹³ Ibid.; Panofka, iv. 31, iv. 41; Athen., iii. 125, f.

bably introduced into Greece after the conquest of Asia by Alexander, and was made of gold inlaid with gems.¹ *Gualas* was the Doric name of a cup.² With these cups may be classed the *keras*, or "horn," so called from its imitating a natural horn.³ It was sometimes, though rarely, made of terra-cotta. Some examples, together with a notice of it, will be found under the word *rhyton*. The body was reeded, and the horn terminated in a lion's head, with a small aperture for the liquid to flow through. The upper part was decorated with a subject in bas-relief, and at the side was a small circular handle, by which to hang it on a peg. It was sometimes supported by a collar or anklet, called *periskelis*.

The next class of vases is those for holding food, of which there were several varieties in fictile ware.

The *kanoun*, or "canister," also called *kanastron*, *kanee*, *kane-nion*, and *kaniskion*, was sometimes made of earthenware.⁴ The shape of this vase may be determined from that worn upon the heads of the *kanephoroi*, and consequently it must have resembled the *kalathos*. The *pinax*, or "plate," of which the diminutives are *pinakion*⁵ and *pinakiskos*,⁶ though not mentioned among fictile ware, was probably the flat plate upon a tall stem or stand,⁷ having its interior ornamented with representations of fishes, such as the tunny, or *pelamys*, the cuttlefish or *sepia*, the maid or *pristis*, and the *echinos* or sea-egg.

The *diskos*, or "disk," appears to have been a flat, circular, plate or *dish*, similar to the Latin *patina*.⁸ The *lekanis*, *lekos*, *lekis*, *lekanion*, or *lekiskion*, were dishes or tureens for holding food. They have already been described.⁹ The *paropsis* was a dish, the shape of which was square. It does not appear till a late period, and is often mentioned by the Roman authors.¹⁰ The *oxis* was a vinegar cruet of small size, holding a *hemina*, and generally made of earthenware.¹¹ Aristophanes ridicules Euripides, as advising vinegar to be thrown out of vinegar cups into the eyes of the enemy.¹² *Embaphia* were vases, the shape of which is unknown. The *ereus* was a vase for holding sweets,¹³

¹ Athen., 484, c.

² Athen., 467, c; Letronne, J. d. S., 614, n. 3.

³ Ussing, pp. 155, 156; Panofka, v. 78.

⁴ Homer, Epigr., 14, 3.

⁵ Ussing, l. c., 157.

⁶ Ussing, l. c., 158, 159.

⁷ Panofka, iii. 59.

⁸ Pollux, vi. 84; Isidorus, xx. 4.

⁹ Vide supra, Ussing, p. 160.

¹⁰ Ibid.

¹¹ Ussing, pp. 166, 167; Aristoph. Equit., 1304; Plut., 812.

¹² Aristoph., Ranæ, 1440.

¹³ Pollux, x. 92; Athen., ii. 67, d.

and the *kypselis*, which perhaps had a cover, was employed for the same purpose.¹ The *kuminodoks*, *kuminodoke*, or *kuminotheke*, was a spice-box,² consisting of several small cups, called *kadiska*, united on a stand or stem. Several such vases, erroneously supposed to be *kernos*, both of late and early style, are known.³

Another kind of dish was the *tryblion*, a name which denoted either a dish or a cup, but is probably more correctly applied to the former.⁴ A person is described as stealing an earthenware *tryblion* at an entertainment.⁵ The expression "to make *tryblia* badly," shows that they were fictile. All that is known about them is, that they were larger than the *oxybapha*, and that figs were eaten out of them. The *oxybaphon*, the "vinegar cruet," or "cup," often served the general purposes of a cup.⁶ It appears to have been small and open.⁷ The name was also applied to dice-boxes. *Oxybapha* were used in the Sicilian game of *kottabos*,⁸ which was played in many different ways. This name has been applied to a bell-shaped krater already described. Besides the shapes to which it has been attempted to attach names, and which are those chiefly found amongst painted vases, others are known and occur from time to time. A great number of vases are formed in the shape of animals, and were apparently used either as sprinklers, or as toys for children. These last are of the principal shapes, as the *oinochoe*, the *phiale*, the *oxybaphon*, and the like, but of smaller shape. On the whole, the varieties of shape are not very numerous, the Greek potters confining themselves to the production of a few simple forms often repeated. They also occasionally made of this painted ware other objects, such as sarcophagi, tiles, lamp-holders, and models or ornaments.

¹ Ussing, 167.

² Athenæus, vi. 230, d, e.

³ Pollux, x. 92.

⁴ Pollux, vi. 85, x. 86; Aristoph., Acharn. 278, Equit. 905; Plut., 1108; Schol. Aristoph., Aves, 371; Athen., iv. 169, e, f. xii. 549, f.; Ussing, p. 161, 2.

⁵ Athenæus, xi. 494, b; Pollux, vi. 85.

⁶ Lucian, *Somnium sive Gallus*, p. 723; Lehmann, vi. p. 326.

⁷ Athenæus, 494, c; Aristoph., Aves, 361; Schol. ad eund.

⁸ Bekker, Charicles, i. 476-480; Athenæus, xv. 665, f; 669, h; Pollux, vi. 109, 111.

CHAPTER X.

Sites of Ancient Potteries, and where Pottery has been discovered in Asia Minor — Grecian Islands — Continent of Greece — Athens — Solygia — Sikyon — Argolis — Delphi — Korinth — Patrai — Megara — Laconia — Corfu — Italy — Classification of Lenormant and De Witte — Hadria — Modena — Pollenza — Gavolda — Mantua — Etruria — Vulci — Ponte dell' Abbadia — Castel d'Asso — Corneto — Toscanella — Chiusi — Orbetello — Perugia — Sarteano, &c. — Volterra — Bomarzo — Orvieto — Veii — Cervetri — Cività Vecchia — Theories respecting these vases — Arezzo — Selva la Rocca — Somnavilla — Monterone — Poggio — Central and Lower Italy — Periods — Naples — Cuma — Terra di Lavoro — Nola — Acerra — Santa Agata dei Goti — Cajazzo — Telesse — Principato Citeriore — Pesto — Eboli — Battipaglia — Santa Lucia — Sorrento — Principato Ulteriore — Capitanata — Basilicata — Anzi — Armento — Potenza — Grumento — Puglia — Polignano, Putignano — Bari — Canosa — Ruvo — Ceglie — Calabria Ulteriore — Locri — Brindisi — Taranto — Castellaneta — Ischia — Sicily — Girgenti — Malta — Africa — Bengazi — Naukratis — Alexandria — Kertch, or Panticapæum — Sites of supposed Egyptian ware — Imitations and forgeries of Greek vases — Prices.

It now remains to enumerate the principal localities in which the existence of potteries is mentioned by ancient authors, as well as those in which the fictile productions of the Greeks have been discovered. This enumeration, however, chiefly relates to painted vases, as it would be almost impossible to detail all the places where unglazed terra-cotta objects have been found.

The most ancient potteries were probably those of Asia Minor, the scene of the first development of Grecian civilisation; but our imperfect information will not permit us to follow the chronological order in describing them. Erythrai in Ionia was celebrated for the extreme thinness and lightness of its ware, and the two amphoræ, remarkable for these qualities, the rival productions of an Erythræan potter and his pupil, were consecrated in a temple of that city.¹ Certain fragments of vases found near the circular tombs on Mount Sipylos, and in the so-called sepulchre of Tantalos, show that this ancient site had potteries which produced ware of the earliest fawn-coloured

¹ Plin., xxxv. 12, s. 46; Brongniart, *Traité*, p. 578.

style, resembling the oldest Athenian pottery.¹ At Xanthos, in Lykia, some fragments of vases of micaceous clay, with black and red figures, were found in the course of the excavations.² Fragments of similar vases have been found on the sites of the tombs of the Lydian kings at Sardis. That potters were distributed all over Asia Minor may be surmised. An inscription at Telmissos records one who had bought a sepulchre for himself, his wife Elpis, his mother-in-law Euphrosyne, for Januarius, and his father-in-law Soterius.³ He must have been in easy circumstances. At Halikarnassos, during the excavations made at the Mausoleum, the fragments of a vase, with brown figures upon a cream-coloured coating, were found. The vases of the oldest style discovered at Smyrna are not of any great size or importance.⁴ Lampsakos⁵ and Parium⁶ have also produced vases. The vases found in Ionia have the white grounds of the Athenian style; but one had the outline of the figure traced with a graver on a pale black ground, and the principal portion retouched in black with a pencil.⁷

The determination of the characteristics of the different local styles is a point of the greatest difficulty.⁸ The ware of Knidos was renowned, even till the days of the Roman empire, but its fictile vases were probably not of the painted kind.⁹ Their extreme lightness was much praised. At Halikarnassos 200 lekythoi of plain terra-cotta were found in one grave. In the days of Pliny Tralles had a great commerce in vases.¹⁰ Pergamos, in Mysia, was also celebrated for its potteries in the time of the same author.¹¹ A few vases, of very poor style and character, have been found at Tenedos,¹² a site once renowned for its potteries,¹³ which lasted till the time of the Roman empire. Dion Chrysostom mentions in one of his discourses the vases which travellers purchased at this place, and which, on account of their extreme lightness, were packed with great care, but when they

¹ Trans. Roy. Soc. Lit., N. S., ii. 258.

² Brit. Mus.; Arch. Zeit., iv. 216.

³ Franz, Corp. Inscr. Græc., iii. n. 4212; Supp., p. 1116; Annali, 1847, p. 116.

⁴ Jahn, Vasensammlung, xxvii.

⁵ Walpole, Mem., p. 91.

⁶ Dubois, Cat. Choïs. Conf., p. 139.

⁷ De Witte, Bull., 1832, p. 169.

⁸ Bull., 1840, p. 54.

⁹ Eubulus in Athenæus, i. p. 28, D;

Lucian, Lexiphanes, 7 and 11. For the terra-cottas of Knidos, Lucian, Erotes, c. 11: οὐκ ἀγελαστὴ τῆς κεραμευτικῆς ἀκολασίας μετέχων, ὡς ἐν Ἀφροδίτης πόλει.

¹⁰ Plin., N. H., xxv. c. 12, ad eund.

¹¹ Ibid., c. 17.

¹² Welcker, Rhein. Mus., 1843, s. 435; Annali, 1843; Chevalier, Voyage dans La Troade, title page, 8vo, par. 1.

¹³ Plutarch de Vit. ær. alien., Reiske, ix. 291.

arrived at their destination were mere potsherds.¹ At the supposed grave of Achilles, in the Troad, *lekythoi*, with polychrome figures, have been discovered, resembling in style those found in Athenian sepulchres.² And recent excavations made at the sites of New Ilium and Old Dardanos in the Troad, have discovered many small vases, some of the early fawn-coloured style, with figures of birds, a few with yellow grounds of the later style, and small *lekythoi*, with black figures resembling the Athenian.³ Fragments of vases may probably be traced throughout Asia Minor, and all the principal cities must have had their potteries. Some have been found at Tarsos.

In the Isles of Greece many vases of different styles have been discovered. From the oldest times the island of Samos was renowned for its fictile ware. It is to the potters of Samos that one of the Homeric hymns is addressed, the oldest description of the art in literature. It appears from the life of Homer, attributed to Herodotos, that the poet had taken refuge in one of the potteries from a storm; and that upon the morrow the potters, who were preparing to light their furnaces and bake their earthenware, perceiving Homer, whose merit was known to them, called upon him to sing some verses, promising in return to present him with a vase or any other object they possessed. Homer accepted their offer, and sang to them the "Lay of the Furnace," in which the inflated language of epic verse is applied, in a kind of satiric strain,⁴ to the subject of baking vases: "Oh, you who work the clay, and who offer me a recompense, listen to my strains. Athene! I invoke thee! Appear, listen, and lend thy skilful hand to the labour of the furnace, so that the vases which are about to be drawn, especially those destined for religious ceremonies, may not turn black; that all may be heated to the proper temperature; and that, fetching a good price, they may be disposed of in great numbers in the markets and streets of our city. Finally, that they may be for you an abundant source of profit, and for me a new occasion to sing to you. But if you should shamelessly deceive me, I invoke against your furnace the most dreadful afflictions — fracture, contraction, overheat, destruction, and,

¹ Orat., xlii. 5.

² Chevalier, Voy. dans la Troade, Reise nach Troas, 8vo, Alten, 1800, Taf. i. s. 213. Choiseul Gouffier, Voy. pitt. ii. 30.

³ Made in 1855-56, by Mr. Brunton, of the Civil Hospital of Renkioi. These vases are in the British Museum.

⁴ Müller, Greek Literature, p. 132.

above all, a destructive force, which, beyond all others, is the destroyer of your art. May the fire devour your building, may all the furnace contains mix and be blended together without power of regaining it, and may the potter shudder at the sight; may the furnace send forth a sound like the jaws of an angry horse, and may all the vases broken be only a heap of fragments.”¹ The Samian ware was distinguished for its hardness, and was used in surgical operations.² The earth was medicinal.³ A lekythos, or toilet vase, of fine paste, and exquisitely modelled, with representations of the sandals attached to it, with black glaze and red accessories, procured by Mr. Finlay from this island, is now in the collection of the British Museum. Few vases have been found at Samos, notwithstanding the ancient renown of the Samian potteries, and especially of the earth, which, on account of its fineness and red colour, maintained its reputation till the days of the Roman empire.⁴ In the days of the Roman empire, Samos supplied dinner-services; and certain vases of red ware with ivy-leaves, perhaps belonging to the Roman class, have been found there.⁵

The vases found at Melos are of different ages and styles; but this island was more celebrated for its plain than its painted vases.⁶ Those of the earliest period have a paste of a greyish-yellow colour, of a density and hardness resembling common stone ware.⁷ Some vases from this island, formerly belonging to Mr. Burgon, and now in the British Museum, are of the old fawn-coloured and pale yellow wares, and have black figures of the most ancient style. Lately some vases have been found at Melos, which resemble those of Rhodes, with large archaic figures upon a light cream ground, in black touched up with violet, human and animal figures of Phœnician style—with Apollo and the Muses, Achilles and Memnon and the Dioskouroi, of most archaic style, apparently of a local fabric. Apollo has the heptachord lyre, invented by Terpander Ol. xxvi. B.C. 676. They have been supposed to be from B.C. 650–670, and are not of the Phœnicians, who at the time of Homer navigated all over

¹ Miot, *Histoire d'Hérodote*. Paris, 1822. Pl. iii. p. 263.

² Pliny, N. H., xxxv. 12, 46; Lucilius, i. Nonn., 398, 33.

³ Hesychius, *Σαμιά γῆ*. Etymol. Magn., p. 229, 21.

⁴ Plautus, Capt., 291; Stich., v. 694; Tibullus, ii. 3, 51; Cicero pro Murena,

36; Pliny, H. N., xxv. 46; Tertullian, Apolog., 25; Ausonius, Epigram, 8; Isidorus, Origin., xx. 4, 3.

⁵ Bull., 1830, p. 226.

⁶ Welcker, Rhein. Mus., 8vo, Franck, 1843, s. 435, 1823, p. 239.

⁷ Brongniart, *Traité*, i. 577; Mus. Cer., pl. xiii. fig. 1, 2, 5, 6, 7, 10, 14.

the Mediterranean.¹ Others exhibit a great advance in the arts, and are as late as the period of the Roman empire. At the neighbouring island of Argentiera, *Kimolos*, painted vases have been exhumed.² The vases found in the sepulchres of Santorino, the ancient *Thera*, and then an old Phœnician settlement, are all of primitive style, with fawn-coloured grounds and brown figures.³ Many vases from this island are in the Bibliothèque Nationale, at Paris. Others, in the Museum at Sèvres, were taken out of tombs excavated in the solid limestone, the principal formation of the island. These tombs have been covered, at a very remote period, to the depth of about 45 to 60 feet by a volcanic eruption of tufo, and are of the most remote antiquity.⁴ Some *pitthoi* from this island are of huge size.⁵ Several vases which have been found in Krete, are said to resemble those of Campania.⁶ At Kamiros, which emigrated to Rhodes in B.C. 404, vases occurred of the earliest Greek style, with yellow grounds and dark figures and ornaments anterior to the oldest of this class, and transitional from the fawn-coloured vases of Athens and Melos. Amongst them were a pueos or sarcophagus, many flat plates with animals, one in shape of a Boiotian buckler, and another with the death of Euphorbos. Some vases with black, but none with red, figures were found; all came from tombs with ancient jewellery. Their vases were celebrated for imparting an aromatic flavour to the wine.⁷ At Ialyssos in the same island excavations made by the British Vice-Consul, Mr. Biliotti, have produced vases like those of Santorin, with geometric floral patterns and birds, and a singular vase in shape of a horn. These were found with ancient jewellery, engraved stones, and ivories of the earliest style of Greek art. Those of the sepulchres of Kalymno, the ancient *Calymna*, a little isle of the Sporades, were of a fine clay, covered like those of Athens and Vulci with a fine lustrous glaze, but not ornamented with subjects.⁸ Cos, which was celebrated for its culinary vessels and for its amphoræ, which were considered very beautiful, and were exported to Egypt, has contributed cups of the oldest style to collections of vases.⁹ At Mytilene and Lesbos, the

¹ Conze, *A. Melische Thongefässe*, fo., Leipz., 1862; De Witte, *Rev. Arch.*, 1862, p. 401.

² Ross, *Insel*, iii. 65.

³ Brongniart, *Traité*, i. 577; Lenormant, *Introd. à l'Étude*, xxiii.

⁴ Brongniart, *Traité*, i. p. 577-8; *Mus. Cer.*, xiii. 4, 13, 15, 16.

⁵ *Arch. Zeit.*, xii. 61, 62; Ross, *Insel*, i. 66, 68; iii. 27.

⁶ Brongniart, *Traité*, i. p. 578.

⁷ Athenæus, xi. 11, 464.

⁸ *Archäol. Zeit.*, 1848, 278.

⁹ Herodot., iii. 6.

fragments of vases hitherto discovered have either black or red figures, resembling in their style those found in the graves of Athens.¹ The vases of Rhodes have black figures on red grounds of the free and careless style of Greece. At Nisyros, or Nisiros, an oinochoe with red figures has been found.² The extensive excavations principally made by General de Cesnola, United States Consul in that island, comprising the examinations of above 8000 tombs, have discovered many vases of all styles, comprising the earlier ones of pale clay, ornamented by birds, lotus flowers, chequers, geometric and other patterns, one of which has a Phœnician inscription burnt in attesting its origin, many *oinochoai*, with heads in shapes of animals, barrel-shaped and other vases with birds and animals and a galley on a cream-coloured ground, resembling the early vases of Rhodes. Fawn-coloured vases of the Athenian style, many in shape of animals, and rarer examples of vases with black and red figures of the later styles have been also discovered. These discoveries were chiefly made at Dali or Idalium, but Golgos, and other sites also produced vases from the earliest period to the second cent. A.D. At Piscopia, *Telos*, another of the isles, a vase, with black figures on a yellow ground of bad drawing, has also been discovered.³ At Chiliodromia, one of the small isles of the Sporades, several vases of coarse and late style, and principally of the Roman period, have been found. They are chiefly remarkable for the peculiar manner in which they were ranged round the skeletons of the dead.⁴

Another site of the old insular potteries was the island of Aigina,⁵ celebrated at an early period for the excellence it attained in the arts, and especially for its sculptures. Although Aigina chiefly imported Athenian ware, yet that it also manufactured pottery appears from an anonymous writer of comedy, calling it "the Rocky echo—the vendor of pots."⁶ The few vases found there are remarkable for their lightness, being made of a superficial soil, for the most part of a siliceous base of insessorial carapaces. They are principally *lekylthoi*.⁷ A *kylix* with black figures has, however, been found, with the subject of

¹ Mr. C. T. Newton found here many fragments of painted vases.

² Ross, *Insel*, iv. 175, 194, 201, 206.

³ Ross, *Insel*, iv. 44.

⁴ Fiedler, *Reise durch alle Theile des Königr. Griechenland*, Leipz. 1841 ; Brongniart, *Traité*, pl. ii. fig. 1, i. p. 581.

⁵ Bull., 1829, p. 113, and fol. ; Paus., x. 17, 6.

⁶ Meineke, *Frag. Com. Gr.*, 130, B ; Hesych., voce 'Hχώ ; Photius and Poll., vi. 197.

⁷ Brongniart, *Mus. Cér.*, pl. xiii. fig. 11 ; *Traité*, p. 576.

Herakles strangling the Nemean lion, and a Bacchanalian dance, with the names of Nikaulos, Charidemos, Empedokrates, and an inscription,¹ probably alluded to the capture of Midas, or the appearance of Pan to the *hemerodromos*, or 'courier, Philippos. It also bears the name of the maker, Ergotimos. Some fine *lekkythoi*, with white grounds and figures, painted in the polychrome style, have been found at Aigina. At Colouri, *Salamis*, a polychrome vase of fine style;² and at Caristo, *Karystos*, in Euboia,³ a vase with black figures on a white ground, accompanied by an inscription.

Passing hence to the continent of Greece, the first place to be considered is *Athens*, the pottery of which was, of course, the most highly renowned of the ancient fabrics.⁴ The city was celebrated for its cups,⁵ which, however, were rivalled by those of Argos; for its wine casks or amphoræ,⁶ its bottles, or lagenæ,⁷ and its ware in general.⁸ The clay of Mount Kolia was renowned all over Greece.⁹ Claiming, as it did, the honour of having invented the potter's wheel, the manufacture was highly esteemed; and in very early days the Athenians exported their wares to Aigina and the neighbouring isles. A tribe called *Keramis* also represented the old guild of potters. At Athens there were two pottery quarters, or *kerameikoi*, one within, the other without the walls. Both seem to have had a bad reputation from their being frequented by *hetairai*.¹⁰ The tombs of Athens have yielded specimens of painted and glazed ware of all kinds and periods. These have passed into the different European collections; and the British Museum¹¹ has been particularly

¹ For vases found at Aigina, cf. Gerhard, *Bulletino*, 1829, p. 118; Wagner, *Bericht über die aeginetischen Bildwerke*, s. 80; Wolf, *Bull.*, 1829, p. 122; Gerhard, *Bull.*, 1829, p. 122; Ross, *Bull.*, 1841, p. 83; *Bull.*, 1833, p. 27.

² *Mon. d. Inst.*, iii. 46; *Ann.*, xiv. 103; *Rochette*, *Peint. ant.*, Taf. 8-11.

³ From the Atticism of this inscription, Kramer (*Ueber den Styl*, s. 173) is of opinion that the vase was made at Athens.

⁴ *Rochette*, *Lettre à M. Schorn*, 6. Cf. *Matron the Parodist* apud *Athen.*, iv. p. 136, f., Ἀττικῇ ἐν κεραμῶ πέττων τρισκαίδεκα μῆνας.

⁵ *Athenæus*, lib. xi. p. 480, C; *Jacob* ad *Anth. Græc.*, i. p. 2, p. 141; *Erato-*

sthenes, apud *Macrob. Saturn.*, v. 21; *Pindar*, *Fr.* 89, à *Bœckh*; *Athenæus*, xi. p. 480, C.

⁶ *Aristoph.*, *Acharn.*, 910; *Corsini Fasti Attici*, tom. ii. pp. 236-7; *Diss.* xii.

⁷ *Κεκροπὶς λάγυνε*. *Posidippus*, *Epist.* xi.

⁸ *Pindar*, p. 614; *Athenæus*, xi. p. 484, f.; *Simonides*, *Anal.* i. pp. 72, 69, ed. *Jacobs*. Athens had also a large trade in domestic vessels. *Aristophanes*, *Lysistr.*, 557.

⁹ *Suidas*, v. *Κωλιάδ. κεραμ.*, *Erato-sthenes* in *Macrob.*, *Sat.* v. 21.

¹⁰ *Schol. Plat. Parmenides*, *Bekker*, p. 17, No. 127.

¹¹ For the vases discovered at Athens

enriched by them. The earliest Athenian vases, with brown figures on a fawn-coloured ground,¹ have been already described.²

Many remarkable examples of glazed ware have been found in the tombs of Athens, and among them the sarcophagus of glazed ware found in 1813, which contained the skeleton of a child, surrounded with terra-cotta figures, *lekythoi*, and other small vases. It was in a grave beyond the Acharnian gate, and its contents subsequently passed into the stores of the British Museum. The early sepulchres have also yielded many vases of the style called Doric, with yellow grounds.³ Of vases with black figures the predominant form discovered is the *lekythos*, especially *lekythoi* of small size, ornamented with subjects, of which the most favourite was the return of Proserpine to earth; but there are several with subjects taken from the Gigantomachia, the Herakleid, the War of Troy, and from Attic myths, as Boreas and Oreithyia, and the Theseid. Many, as might be expected, are ornamented with scenes from the Gymnasium.⁴ Of other vases of this style, the most remarkable is that with the subject of the Trojan women lamenting either Troilos or Hektor,⁵ and a tripod vase.⁶ But all these yield in interest to the Panathenaic amphora, or Vas Burgonianum, found outside the Acharnian gate at Athens, in the year 1813. It is of a pale salmon-coloured clay, on which the figures are painted in a blackish-brown colour, while the parts not painted are of a pale black leaden glaze. The subject represents, on one side, Pallas Athene, standing between two columns of the Palaistra, surmounted by cocks, the birds sacred to Hermes and the Games, as Promachos, or engaging in battle, but without the aegis. She is dressed in a talaric tunic, and armed with her aegis and shield, the device, or *episemon*, on which is a dolphin; in her other hand she holds her lance. Inscribed on the vase is a perpendicular line of Greek, reading from right to left, TON: AΘENEΘEN: AΘAON: EMI: "I am a prize from Athens." On the other side is a man driving the biga, or

cf. Millingen, *Anc. Uned. Mon.*, p. 1; Stackelberg, *Die Gräber der Hellenen*; Panofka, *Cabinet Pourtales*; Creuzer, *Ein alt athenisches Gefäss*, Leipz. and Darm.; Gerhard, *Ann.*, ix. 135; Brondstedt, *Memoir Tran. R. S. Lit.*, ii. pt. 1; *Bull.*, 1831, p. 95; Ross, *Arch. Auss.*, p. 223.

¹ No. 2800 and foll.; *Gräber der Hellenen*, s. 47, Taf. 9.

² *Ibid.*, s. 42, Taf. 8; A. Conze, *Anfänge griech. Kunst*, 8vo., Wien, 1870.

³ One with a giant is figured in Stackelberg, Taf. 15.

⁴ Cf. Stackelberg, *Die Gräber*, Taf. 10-16. Gerhard, *Berlins Ant. Bild.* s. 230, 709; No. 674, 711, 716, s. 231, 717.

⁵ *Mon.*, iii. 60.

⁶ Stackelberg, *ibid.*, Taf. 15.

synoris, and urging the horses with a goad, to which jingling bells are attached. There can be no doubt but that this is one of the very amphoræ described by Pindar, when he sings of Theiaios, son of Ulias of Argos, in the passage before cited. As a prelude to future victories, "sacred songs twice proclaimed him victor in the sacred festivals of the Athenians, and the fruit of the olive-tree came over in the splendid vessels of earth burnt in fire for the manly people of Hera." It held the holy oil from the Olive Grove of the Moirai, or Fates. When discovered, it was filled as already mentioned, with the burnt ashes of its former owner, and also with several small vases, some painted in the same style, which probably held the oil, milk, and other substances poured upon the pyre. Its age is at least as early as the sixth century B.C.¹ Numerous small vases have been found in the graves of the Peiraios, evidently after the age of Themistokles who fortified this harbour, and probably of the time of the Great Plague of Athens in the days of Perikles.²

The Athenian vases of this style differ considerably from those found at Vulci, the drawing of the figures being much more free and careless, and the incised lines bolder and less rigid.³ A few vases, with the white coating and black figures, have also been discovered at Athens, and some, with red figures of the hard style; the best much resembling in their varnish and treatment the vases of Nola; but they are exquisitely fine and light, and certainly equal to any found in Italy. Many of the Athenian vases are of the later period of the art, and resemble those found in Apulia and Santa Agata dei Goti; among which some *pyxides*, or ladies' toilet boxes, are distinct from any yet discovered even in Southern Italy, being ornamented with polychrome figures, in red, white, and blue colours. Some of the vases found here are of the florid style of Ruvo; among which may be cited an allegorical vase, with the subject of Aphrodite and Peitho plaiting a basket, and the three Graces, Paidia, "instruction;" Eunomia, "discipline;" and Kleopatra, "national glory."⁴ There have also been discovered vases with opaque red and white figures, painted on a ground of black varnish. Among

¹ Brondsted on the Panathenaic vases, Trans. R. Soc. Lit., p. 112; Böckh, Bullet., 1832, p. 91; Müller, Comment. S. R. Scient. Gott. t. vii., Class Hist. p. 111; Bullet. Inst., 1832, 98; Welcker, Rheinisches Museum für Philologie, Bd. i. 1833, s. 301, 346; Pindar, Nem., x.

33, 36.

² Ross, Monats. f. Wissensch. u. Lit., 1852, s. 356.

³ Gerhard, Berl. Ant. Bild., s. 237, No. 804.

⁴ Stackelberg, xxix.



ELEKTRA AT THE TOMB OF AGAMEMNON. (LEKYTHOS, FROM ATHENS.)

Page 395.

these is a charming little toy jug, on which is depicted a boy crawling to a low seat, on which is an apple. This specimen is unrivalled for its fine varnish and treatment.¹ Another vase, also ornamented with gilding, has a representation of Niké in a quadriga of winged horses, between Ploutos, "Wealth," and Chrysos, or "Gold."² To this class must also be referred an exquisite little vase, in the shape of an astragalos, or knuckle-bone, ornamented with the subject of Pentheus and the Mainads;³ a *kantharos*, a *thermopotis*, *rhyta*,⁴ *kylikes*, *pyxides*,⁵ *kalpides*, and *pelikai*.⁶ Some alabastra, with linear figures, in black upon a white ground, have also been found at Athens, as well as numerous *lekythoi*, with polychromatic paintings on a white ground.⁷ Their subjects are Orestes, Elektra, and Pylades at the tomb of Agamemnon. The vase peculiarly Attic, and not found elsewhere, is the *lekythos*, with a white ground or *leukoma*, on which the subject has been traced in red, black, or brown outlines, and the details painted in appropriate colours. An example of one of these vases is already given, where Elektra is seen seated at the tomb of Agamemnon attended by Chrysothemis. Many Athenian vases are unadorned with figures, and many painted black, although very elegant in shape and finish. The accounts of the rivalry in trade between Athens, Aigina, and Argos,⁸ and the fact of these vases being transported to Dikaiopolis,⁹ and carried by Phœnician ships to Aithiopia,¹⁰ show the extent of the Athenian trade in pottery.

In the other parts of the continent of Greece, the vases found are not very numerous. Some, however, with both black and red figures upon a black ground, as well as some with opaque white figures of the very latest style of art, have been discovered in the district of Solygia;¹¹ but they are of rare occurrence. Nor has the "hollow Lakedaimon," once renowned in this branch of manufacture for dark brown cups, called *kothons*, with recurved lips, adapted for keeping back the mud of the foul water, which her valiant soldiery drank upon their marches, enriched our stores of Greek fictile productions.¹² Some fragments of vases

¹ Stackelberg, Taf. xvii.

² Ibid., xvii. ³ Ibid., Taf. xxiii.

⁴ Ibid., xxiv.

⁵ Ibid., xxiii. xxiv. xxvi. xxvii. xxviii.

⁶ Ibid., Taf. xx. xxi. xxii.

⁷ Ibid., xlv. xlv. xlv. xlviii.

⁸ Herod., v. 88; Athenæus, xi. p. 502,

C; Pollux, vi. 100.

⁹ Aristophanes, *Acharn.*, 902.

¹⁰ Scylax, p. 54, H.

¹¹ See *Arch. Zeit.*, Bull., 1830.

¹² Brongniart, *Traité*, p. 576, pl. ii. fig. 1, pl. xxxiii. 1; Plutarchus, *Vit. Lyeurg.*, vol. i. p. 84.

with black figures, said to be of archaic style and to refer to the Thebais, have been found at Magoula.¹ Sikyon has only yielded a *kylix* of early Doric style. Of the potteries of *Argolis*, only a few fragments ploughed up at the foot of the supposed tomb of Agamemnon at Mykenai, of the early fawn-coloured style, with maiander ornaments, have been discovered,² and the vase of the artist Timonidas of the oldest style and period found at Kleonai. A vase in the Munich collection is from Tenea.³ Near Sinano, the ancient *Megalopolis*, in Arkadia, a *lekythos*, with black figures, has been found.⁴

Some fragments have been discovered at Delphi,⁵ and a considerable number of vases at Korinth, already celebrated for its earthenware in the days of Cæsar, when the new Colonia Julia, as it was designated, ransacked the sepulchres for the vases, which were the admiration of the rich nobility of Rome.⁶ The most remarkable ones of this site are of the old style called Doric, with black figures on cream-coloured ground, many of which were probably made in the days of Demaratos, when Kypselos expelled the Bacchiads. The principal one is that found by Dodwell,⁷ and generally called the Dodwell Vase, with a subject representing the boar hunt of Agamemnon.

The collection of Mr. Burgon contained specimens of vases from Korinth, some with black figures upon a red ground, consisting of *pyxides*, *oinochoai*, and tripods with subjects of little interest; the best specimen had a representation of a Kentaur bearing off a female. Some years ago a great number of vases in very indifferent condition, having suffered much from the percolation of water through the earth, were found by boring into tombs many feet below the surface at the isthmus, or Hexamili. Most of them have passed into the possession of the Society of Arts. Lately, some *kylikes*, chiefly of the early shapes, with tall stems and small figures of bulls, dancing men, ornaments, flowers, and illegible inscriptions, have been found there. The discovery of a cup with the name of the maker

¹ Le Bas, in the Rev. Arch., i. 722.

² Dodwell, Classical Tour, ii. 237.

³ Abeken, Mittel-Italien, p. 298; De Witte, Études, p. 46; Arch. Zeit., 1864, pl. clxxv.

⁴ Berl. Ant. Bild., 1887.

⁵ Ross, Morgenblatt, 1835, 698. De

Witte, Annali, xiii. p. 10.

⁶ Strabo, l. c.; Zumpt, Arch. Zeit., 1846, p. 309. Osan, Zusatz über Ursprung, pp. 63, 85, considers the Nekrokorinthia to be bas-reliefs.

⁷ Dodwell, ii. pp. 197, 201.



BACCHANTE. (KANTHAROS, FROM MELOS.)

Page 396.

Tleson, shows that Korinth was probably the place whence these vases were exported to Italy.¹

Korinth, like Athens, boasted the invention of pottery,² and of the wheel. As the artists Eucheir and Eugrammos accompanied Demaratos from Korinth to Italy, it has been supposed that the Korinthians instructed the Etruscans in the art of making fine vases. Therikles was the most renowned of the Korinthian potters. His cups, under the name of "Therikleans," obtained a celebrity almost universal. It was here that in the time of Julius Cæsar, the colony sent here found ancient painted vases, and other remains, which excited as much interest then at Rome³ as the discoveries at Vulci did a quarter of a century ago in Paris and London. The vases found at Korinth are of small size, with black or maroon figures on a cream-coloured ground, and of the so-called Korinthian or Doric style. Vases have also been found at Patras, *Patrai*, and a small bottle, of a fine red paste, having on it a winged and bearded head in a Phrygian mitre, is said to have been discovered there.⁴ It is well known that *Megara* was anciently renowned for its vases.⁵ They were chiefly of a large size and of a soft paste, as the pantomimes used to break them with their foreheads.⁶ Some vases have been found on its site.⁷ Laconia gave its name to a kind of *kylix*,⁸ and its vases when pounded and mixed with pitch and wine, were supposed to make hens lay large eggs.⁹ From the sepulchres of Aulis, which is also mentioned by Pliny with Tenedos,¹⁰ has been disinterred a vase with red figures, representing the Prometheus Bound of Aischylos, at the moment when the wandering Io enters the stage.¹¹

Passing westward, some vases of early style with brown figures on a yellow ground were found in the cemetery at Castrades in Corfû, or Korkyra,¹² where stood the sepulchres of Menekrates and Tlasias, besides numerous terra-cotta amphoræ

¹ Abeken, *Mittel-Italien*, p. 298; Ross, *Anaphe*; Thiersch, *Abhandl. d. Münch. Akad.*, 1838, ii. 2, p. 109; contending for the so-called Egyptian style being Korinthian.

² Barth, *Corinth. commerc. et mercat. Hist.*, p. 16; R. Rochette, *Ann.*, xix. p. 237.

³ Strabo, viii. 381, f.

⁴ Gerhard, *Annali*, ix. 139.

⁵ Steph. Byz., *Mégaræ*.

⁶ Synesius, *Exc. Calv.*, 44, p. 77, c.

⁷ Dodwell, *Tour*, ii. 180.

⁸ Athen., xi. p. 484, f.

⁹ *Geoponica*, xiv. 11.

¹⁰ Plut. de Vit. ær. al., 828.

¹¹ Millingen, *Anc. Uned. Mon.*, pl. ii.

¹² *Arch. Zeit.*, 1846, s. 377. For the amphoræ, see Pseudo-Arist., *Mirab. auscult.* ed. Beckmann, No. cxi.

for holding wines of the Hadriatic,¹ which have been already mentioned.²

The vases found in Greece are both small in size and few in number, when compared with those discovered in the ancient cemeteries, and on the sites of the old cities of Italy. These are indeed so numerous, that the fictile art of antiquity might be traced from the vases of Italy alone. Those found in the Italian peninsula, by far the most numerous and remarkable, have been divided into three great classes.³

The first division comprises those found in the south of the peninsula, the ancient Magna Græcia, where the cities founded upon the coast by the Greeks, infused a certain degree of civilisation into the interior. Thus at Locri and Tarentum,⁴ the potter's art is supposed to have been first established, and to have influenced the semi-barbarous population of Apulia and Lucania. The vases of these cities are distinguished for their beauty and art, and are far superior to the specimens discovered in the southern and eastern districts of the kingdom of Naples, in the mountainous regions of the Basilicata, and the Mediterranean cantons of Puglia. Of the rest of this territory, the finest specimens have been found in the necropolis of Canosa, the ancient Canusium, and of Ruvo, the ancient Rubi. The second class⁵ embraces the vases of Campania,⁶ which were discovered in three of the cities of its coast, viz., Cumæ,⁷ Pæstum,⁸ and Surrentum,⁹ and in others in the interior. Those of the first-mentioned city are supposed from their style to have been fabricated after its subjection by the Samnites, as also were those of Nola at their finest period. The rest of the vases of Campania, as those of Capua, Avella, and Santa Agata dei Goti, are far inferior to the preceding in art and fabric. As all these cities fell with the Samnite league in B.C. 272, it is probable that their potteries then ceased to exist. The third, and last class¹⁰ are the vases discovered in Etruria, which are as abundant as that of the south of Italy. They are found in every Etruscan

¹ Eubulus in Athen., i. 28, e.

² Jahn, l. c., s. 34; Anth. Pal., ix. 232, 257.

³ Élite, Intro. xxv.; Lenormant and De Witte.

⁴ Gerhard, Bull., 1829, 167.

⁵ Berl. Ant. Bildw., s. 138.

⁶ Élite, Intro. xxvi.

⁷ Gerhard, Bull., 1829, p. 163; Schulz, Bull., 1842, 8.

⁸ Gerhard, Bull., 1829, p. 163; Gerhard u. Panofka, Neapels Ant. Bild. s. 353, No. 60, 5, 308, No. 404.

⁹ Gerhard, Bull., 1829, p. 164; Schulz, Bull., 1842, 10.

¹⁰ Élite, Intro., xxvi.

city of importance, from Hadria,¹ at the mouth of the Eridanus or Po, to the very gates of Rome itself.² These vases are, in general, of older style than those of Southern Italy. The most ancient are discovered in the sepulchres of Cære, or of Agylla, its port; in those of Tarquinii, and in the numerous sepulchres of Vulci, which have yielded an immense number of vases.

In describing these remains, the most convenient method will be to follow the geographical distribution of the potteries from north to south, and, accordingly, to commence with those of Hadria, and which, at the time of Pliny, still continued to manufacture drinking-cups of the finest quality. Painted vases have also been found in its tombs. According to Micali,³ the vases discovered at Hadria differ entirely from the fabric of those found in Puglia, the Basilicata, and at Nola. They have been exhumed there as early as the sixteenth century;⁴ and in later excavations made at the mouth of the Po, and in others formerly undertaken by the Austrian government, fragments of Greek fictile vases were found at some depth below the Roman remains. Of these, Micali⁵ has engraved a selection, consisting of a fragment of an amphora, with the subject of Hephaistos holding a hatchet; a vase of large size, with part of a chariot; a female named Kaliope or Kalliope,⁶ and a man named Sikon; and three fragments of cups, with the subjects of a satyr, a lyrist, and a man at a symposium. It has been observed that, in Italy, the old vases with black figures are rare in graves of the earliest style, and that the greatest number of vases come from the more recent tombs⁷ of the other northern cities of Italy. Mutina, or the modern *Modena*, in Gallia Cisalpina, was celebrated in the days of Pliny for its drinking-cups. Few painted vases, however, have been found there, but only some of a glazed red ware, resembling the ware of Arretium, an observation which also applies to the city of *Asti*.⁸ Painted vases have, however, been found in this part of Italy, some with red figures, of a style like the Campanian, having been exhumed

¹ Gerhard, Bull., 1832, pp. 90, 205, Bull., 1834, p. 134; R. Rochette, Ann., vi. 293; Gori, Mus. Etr., tab. ii. clxxxviii.

² Winckelmann, Cat. de Pierres Gravées, p. 215; Lanzi, Vas. Dip., 42.

³ Mon. Inedit., p. 279, and foll.; Bull., 1834, p. 134.

⁴ Bocchi, Dissert. dell' Accad. di Cor-

tona, tom. iii. p. 80, tav. viii. ix.; Mus. Etrusc., tav. 188.

⁵ L. c., tav. xlv.

⁶ Supposed to refer to the horses of Rhesus. See Panofka, Arch. Zeit., 1852, 481.

⁷ Abeken, Mittel-Italien, s. 298.

⁸ Nat. Hist., xxxv. c. 46, ad fin.; Bull., 1837, pp. 88-97.

at Pollentia,¹ which, like *Modena* and *Asti*, was celebrated in the time of Pliny² for its cups; and others at Gavolda,³ on the left bank of the Mincio, near its confluence with the Po. One, discovered near *Mantua*, had the subject of Perseus holding the head of the Gorgon, and Andromeda.⁴ At *Bologna*, the ancient Bononia, in the Bolognese, vases, even with black figures, have been formerly discovered.⁵

Proceeding to the site of Etruria, so prolific in specimens of the fictile art, we find that many vases of the oldest style have been discovered at Valore, in the vicinity of Viterbo,⁶ consisting of archaic amphoræ with black figures; amongst which was one made by the potter Euphronios.⁷ From the sepulchres of Castel d'Asso, some ancient amphoræ and fragments of cups, with red figures, have been obtained. *Corneto*, the celebrated town of Tarquinii, the birthplace of the Tarquins, and the spot to which the Korinthian Demaratos fled, taking with him the artists Eucheir and Engrammos,⁸ has yielded from its sepulchres a great quantity of the black Etruscan ware, with embossed figures.⁹ Of the painted vases,¹⁰ comparatively few have been found on this site; but among them are a *lekythos* of the most archaic style, resembling the vases of Korinth, or those called Doric.¹¹ Alabastra of this style were more frequently found here than at Vulci.¹² Archæological excavations were made on this site in 1825 and in 1827.¹³ The vases from this spot are chiefly small amphoræ, of medium size and good archaic style, but for the most part either of ordinary glaze, or unglazed. One of the largest vases found in Etruria, however, came from this site; and on fragments of cups found here are the names of the artists Amasis and Briaxides.¹⁴ This site has principally afforded vases

¹ Brongniart, *Traité*, i. p. 583; Bull., 1830, p. 21.

² N. H., xxxv. c. 46.

³ Bull., 1847, p. 17.

⁴ Bull., 1838, p. 62.

⁵ Lanzi, *Ant. Vas. dipint.*, p. 25.

⁶ Also coarse vases, B., 1829, p. 201.

⁷ Gerhard, *Rapporto Volcente*, p. 116, note 8; *Bulletino*, 1830, pp. 233-243, 1832, p. 2, 1839, p. 199; Gerhard, B. A. B., s. 141, n. 5, No. 680; Micali, *Storia*, tav. xcii. xciii.; Panofka, *Mus. Bart.*, p. 69.

⁸ Livy, i. dec. 34; Bull., 1831, p. 5,

1832, pp. 2, 3.

⁹ *Annali*, 1829, pp. 95, 109.

¹⁰ *Hyperb. Röm. Stud.*, i. 89; Rapp. Volc., note 3.

¹¹ *Ibid.*, *Bullet.*, 1829, pp. 176, 197, 1830, pp. 197, 138.

¹² Gerhard, *Rapp. Volc.*, p. 121, n. 35.

¹³ Bull., 1829, p. 2.

¹⁴ Gerhard, *Rapporto Volcente*, p. 115, n. 3; *Kunstblatt*, 1823, p. 205, 1825, p. 199; *Annali*, 1829, p. 120; *Bulletino*, 1829, p. 198; Bull., 1830, p. 242, 1831, p. 4.

of the solid black or Etruscan ware,¹ although a few painted ones have been disinterred from its sepulchres, with black figures and Athenian subjects.² Some came from Monte Quagliere.³ At *Toscanella*, Tuscania, only a few vases, and those generally with black figures, and of careless drawing, have been discovered. At *Chiusi*, the Etruscan Camars or Cumers, and Latin Clusium, fragments of painted cups, with the names of the makers, Panthaios and Hiero, and the youths Cherilos and Nikostratos, have been found.⁴ The excavations of François here discovered the magnificent krater of the Florence Museum, representing the subjects of the Achilleis, and known as the François Vase. It is by far the most interesting of the vases of its class. Many vases of all the principal styles have been disinterred at this site: those with black figures resemble, in general tone of glaze and style, those of Vulci, and are of the usual forms. One of them has the name of the potter Anakles. Vases with red figures, both of the strong and fine styles, abound here; the most remarkable of which are the cups, which have certain local peculiarities, and some vases of local manufacture have also been met with in the excavations.⁵ Many come from the sepulchres of the Val di Chiana.⁶ Vases of the moulded black ware have been found at *Sarteano*,⁷ at Castiglioncel del Trinoro, in the vicinity, and at Chianciano, to the number of several thousands in all, but no painted vases. The ware of *Orbetello* is of a pale dull clay, the glaze of a dull leaden hue, like that of the worst of the Apulian and Southern Italian vases; the forms are rude and inelegant, and the subjects, representing satyrs and Bacchantes and youths, are coarse and ill-drawn. Vases, with subjects of the earliest archaic style, together with the usual Etruscan black ware, have been discovered at *Perugia*⁸ or Perusia, and others at *Roselle* or Rusellæ.

The painted vases discovered in the sepulchres of *Volterra*, *Volaterræ*, are much inferior to those of Vulci, Tarquinii, and

¹ Bull., 1830, 202; 1831, 3; 1833, p. 80.

² Bull., 1829, p. 5.

³ Ibid., p. 10.

⁴ Gerhard, *Rapporto Volcente*, s. 116, No. 5; *Bulletino*, 1830, p. 244; *Mus. Etr. Chius.*, tav. xxv. 46; Gerhard, *B. A. B.*, 390, 427; *B.*, 1839, p. 49; 1840, p. 150; 1836, p. 35; 1838, pp. 82, 74; 1831, p. 100; Bull., 1836, p. 25.

⁵ Jahn, *Vasensammlung*, lxxix.-lxxxii.; Inghirami, *Etrusco Museo chiusino*, 2 ed. 4to, Fies. 1832.

⁶ Bull., 1841, p. 4, 1835, p. 128.

⁷ Dennis, *Etruria*, i. p. 464.

⁸ Dennis, *Etr.*, i. p. 425; *Bulletino*, 1829, p. 14; Micali, *Storia d'Italia*, lxxiv. lxxvi. lxxviii. 2, lxxix. 1; xxiii. 9; *Berlins Antiken Bildwerke*, s. 172 and foll., Nos. 390, 426.

Chiusi. Their clay is coarse, their glaze neither lustrous nor durable.¹ Their subjects are principally large female heads, in yellow, upon a black ground, like those of the *Basilicata*. They betray a comparatively recent origin; and although some fine vases are said to have been found there, none of an early style have been discovered.² Some contained the ashes of the dead.³

Similar vases have been found in *Siena*, or *Sena*.⁴ And at *Pisa*, in the beginning of the present century, a potter's establishment was discovered. A fine hydria from this find is figured by Inghirami. At a later period vases with red figures, both of the strong and fine style, have been discovered here.⁵

The excavations in the ancient site of *Bomarzo* have produced some archaic amphoræ, with black figures, of perfect style, and a few elegant cups. Some of the vases have red figures, and the flesh of the females is white.⁶ The hydria, or water-jar, has not been discovered there. The glaze is bad, and the subjects common. The place where the vases have been principally found is at *Pianmiano*, the supposed *Mæonia* of the Italian archæologists.⁷

The vases found at *Orvieto* are a *kylix*, with red, and a *krater*, with black figures; ⁸ one bearing the name of a youth, *Hiketas*, or *Niketas*, the other having *Bacchanalian* subjects.⁹ Vases of the solid black Etruscan ware are also found on this site. *Veii*, or *Isola Farnese*, is more celebrated for its black, or Etruscan ware, than for its vases of Greek style. Several painted vases have, however, been found at this place. Some of the *Veian* sepulchres consisted of a large chamber, containing sculptured couches, on which the dead were deposited; others were mere niches cut out of the tufo, and were capable of containing one vase, and a small covered urn of terra-cotta, in which the ashes of the dead were deposited. The black vases of larger size were found placed round the body of the deceased, while those of more elegant shape were in the niches, amidst the ashes of the dead and the gold ornaments.¹⁰ The vases were of the archaic

¹ Dennis, *Etruria*, ii. p. 203; Bull., 1830, p. 236.

² Micali, *Mon. Ined.*, p. 216.

³ Bull., 1829, p. 203.

⁴ Lanzi, *Vasi*, p. 24.

⁵ Jahn, *Vasensammlung*, lxxxiii.

⁶ Gerhard, *Rapporto Volcente*, p. 116; Bull., 1830, p. 233, 1831, p. 7; Gerhard,

1834, p. 50; B. A. B., s. 141, n. 8.

⁷ Bull., 1830, p. 233.

⁸ Bull., 1831, pp. 23, 35, 57; cf. p. 7.

⁹ Bull., 1833, p. 9.

¹⁰ A particular description of the sepulchres of *Veii* is given by S. Campanari, *Descrizione dei Vasi rinvenuti nei sepolchri dell' antica Veii*; and in

style, with brown figures upon a yellow ground, representing men fighting for a tripod, stags, panthers, and hind, a gryphon and crow, a lion swallowing Pegasos, a man and an androsphinx,¹ rows of animals, and a winged figure between two gryphons. Several vases were of the finished style, with black figures, consisting of kraters, *kelebai*, with the representation of a mainad and satyr,² Heos pursuing Kephalos and Deinomachos, and of amphoræ, with the Kentauiromachia; the first labour of Herakles, or the conquest of the Nemæan lion; Tyndareus and the Dioskouroi; the car of Heos; Achilles arming in the presence of Thetis. The vases of the finished style, with red figures, consist of the shape called *stamnos*, having the subject of Jupiter, Ganymede, and Dardanos, the departure of Triptolemos; the Dionysiac thiasos, kitharoidoi, and athletes. Some cups, with subjects derived from the Dionysiac thiasos and gymnastic exercises; a *skyphos panathenaios*, with the owl and laurel branch; and a *rhyton*, with a scene taken from a triclinium.³ The vases found in the very ancient tunnelled tombs of *Cervetri*, or *Cære*,⁴ are of the oldest style. One from *Civita Vecchia*, now in the British Museum, has bands of animals, kentaurs, and other figures, drawn in maroon, on a white coating, in a style of art scarcely a degree advanced beyond that of the pale fawn-coloured ware of *Athens*.⁵ The most remarkable vases of this locality are certain ones of anomalous shapes, with two or more handles—the very oldest example of the Archaic Greek; the figures of a dark colour, on a pale red or yellow background, originally traced out in a white outline, and not relieved by any incised lines; the subject fish, and large ornaments. These vases appear contemporary with certain others, on which are painted deer and animals, in a white tempera outline, sometimes stippled.⁶ Abundance of vases of the early Phœnician or Corinthian styles, especially large kraters, with stands, called by some *holmoi*, have, besides the usual friezes of animals, such subjects as the hunt of the Kalydonian boar,⁷ the monomachia of Memnon and Achilles,⁸ and the rescue of the corpse of the last-mentioned

the Descrizione dei Vasi rinvenuti nello escavazione fatte nell' isola Farnese, fo., Roma, 1838, 112; Bull., 1840, p. 12, Canina, Vej., fo., Rom., 1847, Etr. Marit., i. p. 123, tav. 34-38.

¹ Ibid., tav. i. pp. 13-15.

² Ibid., pp. 18-21.

³ Ibid. Cf. for the shapes tav. A. B.

⁴ Bull., 1839, p. 20.

⁵ Brit. Mus.

⁶ Campana collection at Rome.

⁷ Mus. Greg., ii. xc.

⁸ Mon., ii. 38; Annali, 1836, pp. 310.

hero¹ from the Trojans. Other vases, such as an oinochoe of the Gregorian Museum, are of the same style of art, but tending towards the rigid class of black figures, and representing Ajax, Hektor, and Aineias.² Vases of the hard style of black figures also occur, as an *olpe*, with the subject of the shade of Achilles,³ and among those with red figures is a remarkable *stamnos*, in which is represented the contest of Herakles and the Acheloos.⁴ A *kylix*, with black figures, discovered at this place, had the name of the potter Charitaïos.⁵ Many vases of Nikosthenes were also found there.⁶ Some have incised Etruscan inscriptions.⁷ Other vases bore the names of the potters and artists — Pamphaïos, Epiktetos, and Euphronios. The sepulchres of Cære have produced some vases of the fine style, distinguished by a deep black and lustrous glaze, distinct in tone from those of Nola; and some few of later style, the vases of Nikosthenes, are said to be made of a clay found near Cervetri.⁸ But the discoveries made at all the other Etruscan sites combined are surpassed, both in number and interest, by those at *Vulci* (which name is universally agreed to be the ancient designation of the site of the *Ponte della Badia*), and, in its vicinity, the supposed Nekropolis. It is to the elaborate report of Gerhard⁹ that we owe an excellent classification and account of the discoveries at this site. They appear to have commenced towards the close of the year 1829, during which year about 3000 painted vases were discovered by the Princess of Canino, SS. Fossati, Campanari, and Candelori, at places called the *Piano*¹⁰ dell' *Abbadia* and the Campo Morto,¹¹ in a vast desert plain, about five miles in circumference, between the territory of Canino and Montalto, known by the name of *Ponte della Badia*, from the bridge which crosses the little stream Fiora, by which the plain is traversed. The country on the right bank of the river, called by the

¹ Mon., i. 51; Annali, 1836, pp. 306–310.

² Mus. Greg., ii. 1, 3.

³ Bull., 1830, p. 243.

⁴ Roy. Soc. Lit., New Series, ii. p. 100; Annali, 1837, p. 183.

⁵ Visconti, Ant. Mon. Scop., pl. 9; Canina, Cere Antica, pp. 73, 78; Abeken, Mittel-Italien, p. 299.

⁶ Bull., 1830, p. 124; 1832, p. 2; 1834, p. 49; 1839, pp. 20, 21.

⁷ As that with Larthia, Bull., 1836,

p. 61; Bull., 1839, 21. For Cervetri Vases, see Bull., 1832, p. 3.

⁸ Böckh, C. I., iv. p. 7.

⁹ Called the Rapporto Volcente, and published in the Annali, 1839; see also Bull., 1830, p. 4, 1832, pp. 1–3–5.

¹⁰ Bull., 1832, p. 5, 1836, p. 134, 1839, pp. 69–67; Gerhard, in the Bull., 1831, p. 161, makes them about 3000–4000. For a view of this, see Mon., i. xli.

¹¹ Bull., 1829, 3, 18, 39, 141.

inhabitants Camposcala, and that on the left, distinguished by a hill called the Cucumella, belonged to the Prince of Canino. Since that time continuous excavations made at Vulci have brought to light several vases of great interest, although the numbers have materially diminished since the first discovery. They were found in small grotto-tombs, hollowed in the tufo, and with few exceptions only a few palms underground. There was nothing remarkable in them except the vases, for they were neither spacious nor decorated, nor furnished with splendid ornaments, like the sepulchres of Tarquinii and of Magna Græcia. Some had seats for holding the objects deposited with the dead; others pegs for hanging the vases up to the walls. The wonder was to find such noble specimens of art in sepulchres so homely.¹ The political condition of the country and the inequality of fortune may have had some great influence on the number of vases, but the accessibility of the tombs has probably had greater. These vases were of all styles and epochs of the art, from those with maroon figures upon yellow grounds to the pale figures and opaque ones of its last decadence. Hence they comprise specimens of the style called Doric, or archaic, of the transition to the black figures upon a red ground, of the hard rigid red figures, of those of the most flourishing age of the fictile art, of the style of the Basilicata and Southern Italy, of figures in outline upon a white ground like those of Locri and Athens, of opaque figures in white or red, laid upon the black varnish of the vase, and of others of a character unmistakably Etruscan. Besides these, an immense number of vases painted black only, without any subject, and others of the solid black ware, were discovered in the various sepulchres along with Etruscan bronzes and ivories, and other objects peculiarly Etruscan.² This vast discovery naturally attracted the attention of the learned in Europe. Notwithstanding the glaring fact of their Greek inscriptions, and the light thrown upon them by the

¹ Bull., 1829, pp. 4, 5.

² Besides the already cited *Rapporto Volcente* (*Annali*, 1830, iii.) of Gerhard, an account of these discoveries will be found in the *Muséum Étrusque* of the late Prince of Canino, 4to, Viterbo; Müllingen on Late Discoveries in Etruria, *Tr. R. Soc. Lit.*, vol. ii. Supp. 1831, 409; Schultz, *Allg. Zeit.*, 1831, p. 409;

R. Rochette, *Ann.*, 1834, p. 285. See also *Archæol.*, xxiii. p. 130, the Beugnot, Magnoncourt, and Durand Catalogues, and the *Réserve Étrusque*, by M. De Witte, that of the Feoli Collection, by Campanari, and all the recent works upon antiquities. Cf. Bull., 1829, s. 49; 1830, 1; 1831, 88, 161, 193; 1832, 47; 1834, 75; 1835, 111.

researches of Lanzi,¹ Winckelmann² and other archæologists, the Italian antiquaries, animated with an ardent zeal for their country, claimed them as Etruscan works.³ It was easier to demonstrate the error of this hypothesis, than to explain how so many Greek vases should be found in an inland Etruscan city. Millingen advanced the opinion that they were the productions of a Hellenic population, called by him Tyrrhenians, who were subdued by the Etruscans between B.C. 600–350. Gerhard, on the contrary, imagined them to be the work of Greek potters settled in Vulci along with the Etruscans, and enjoying equal rights⁴ with them; an opinion so far modified by Welcker⁵ that he supposes these potters to have been *metoikoi*, or foreign residents, which view was also adopted by the Duc de Luynes.⁶ Hirt attributed them to the 300 Thasians who, after the failure of the Athenians before Syracuse, might have fled to Cumæ and Capua;⁷ while others imagined that they were importations, either from Sicily,⁸ as Rochette supposed, from Athens,⁹ or from Cumæ.¹⁰ Braun asserted the Doric vases came from Naukratis.¹¹ This opinion was also adopted by Bunsen, but with the modification that they might principally have come from Nola in Campania, although many specimens of different styles, he imagines, were brought from Greece.¹² Kramer, on the contrary, disputes all the previous conjectures, and traces the vases, not only of Italy, but even of Greece itself, to the potteries of Athens.¹³ Such was also the opinion of Thiersch;¹⁴ while Müller, on the other hand, considered them

¹ Dei Vasi antichi dipinti, volgarmente chiamati Etruschi.

² Hist. de l'Art, iii. 3, 10.

³ Bonaparte, L. (P. de Canino), Muséum Étrusque, 4to, Viterbo, 1829; Catalogo di Scelte Antichità Etrusche, 4to, Viterbo, 1829; Idem, Vases Étrusques, 2 livres grand-folio; Annali dell' Institut. Arch., i. p. 188; Bull., 1829, p. 60; Idem, Lettres à M. Gerhard; Bull., 1829, pp. 113–116, 1830, pp. 142, 143; Amati, sui Vasi Etruschi, Estratto dal Giornale Arcadico, Roma, 1829–1830; Bull., 1830, p. 182; Fea, Storia dei Vasi fittili dipinti, 8vo, Roma, 1832.

⁴ Rapp. Volc., n. 966; Bull., 1832, pp. 78–90, 1833, pp. 74–91.

⁵ Rhein. Mus., 1833, s. 341; Berl. Ant. Bildw., s. 143.

⁶ Annali, iv. 138.

⁷ Annali, 1831, p. 213.

⁸ R. Rochette, Journ. des Sav., 1830, pp. 122, 185; Lettre à M. Schorn, pp. 5, 10,

⁹ Müller K. O., Comm. soc. reg. scient. Gott., vol. vii. cl.; hist., pp. 77–118; Böckh, Index Lect. Univ. Berol. sem. lib., 1831–2.

¹⁰ Müller K. O., in Bull., 1832, p. 100; Cat. Étr., avert. p. vii. n. 3.

¹¹ Böckh, c. I, iv. p. ii.

¹² Annali, vi. p. 72. See also Bull., 1832, p. 74.

¹³ Ueber den Styl und die Herkunft der bemalten Thongefässe, 8vo, Berl., 1837, s. 146; see Campanari, Atti di Pont. Acad. R. Arch., vii. p. 1.

¹⁴ Ueber die Hellenischen bemalten

to be an importation from the Chalkidians, basing his argument on the Ionic dialect of their inscriptions, their discovery in maritime and not inland cities, the admitted exportations of Athens, and her well-known superiority in the ceramic art.¹ Those who inclined to the idea that the vases were a local production, based their arguments upon grounds partly material and partly traditional; as, on the difference observable in the vases found at different spots; on the varieties of their tone, drawing, and art, which differ in some cases most remarkably from those of vases discovered in Greece; on the difficulties of transporting, even with the appliances of modern skill, articles of so fragile a nature; on the universal diffusion of clay on the earth's surface; and on the idea, that it is much more probable that the potters were imported than their products. Much light, they considered, was thrown on the condition of the arts in Italy and northern Greece at this period by the story already related of the flight of Demaratus, the father of the elder Tarquin from Corinth, and his introduction of the plastic art into Italy. From this account, which rests on the authority of Pliny,² it is contended that the art clearly came from Greece. It appears, indeed, that Demaratus and his companions emigrated to Tarquinii, then a flourishing city of the Etruscans; that he there married a native woman; and that one of his party, named Lucumo, initiated the Etruscans in Greek civilisation.³ Unfortunately, however, this account of Demaratus is enveloped in much obscurity, as other authorities represent him as being a Korinthian merchant.⁴ It is, however, to be observed that Tarquin the Proud was supported by Cumæ, a city of the Opici-Tyrrhenorum. The opponents of this theory contest it by alleging the traces of an early independent art in Italy; the hesitation with which Pliny speaks;⁵ the Ionic character of the ware; the identity of its style of ornament with that of vases found at Athens;⁶ the fact, that vases made by the same potters have been discovered at different places; the supposed mystery of the art,⁷ and the

Vasen, in the *Abhandlungen d. I. Cl. d. Akad. d. Wiss.* iv. Bd. Abth. i.

¹ Bull., 1832, p. 102. The fact which he cites, however, of the Phœnicians purchasing Athenian vases to export to Cernæ on the African coast, applies to unglazed ware.

² N. H., xxxv. c. 3, s. 5, and c. 12, s. 43.

³ Cicero, *De Rep.*, lib. ii. c. 19, s. 9.

⁴ Dionysius Halic., *Ant. Rom.*, iii. 48; Liv. i. 34; Tacit., *Ann.*, xi. 14.

⁵ Thiersch, l. c., s. 10.

⁶ Ibid., ss. 89-94.

⁷ Lenormant and De Witte, *Introd.* xix.

extreme rudeness of the Etruscan imitations. The language and subjects are generally Attic, and the names found upon them correspond with those of Athenian archons from Ol. LXXI–CXI. Some writers have even gone so far as to assert, on the authority of Pliny,¹ that Etruria exported vases to Athens. When the great space of time occupied by the history of Italy is considered, it seems reasonable to believe that vases were imported into Etruria from various localities, and principally from Greece. It is probable, however, that many came from potteries established in Sicily and Magna Græcia; for it can hardly be conceived that an art esteemed so trivial by the Greeks was not exercised in their colonies, wherever founded. The influence of these settlers upon the Etruscan population appears to have been most marked since Lucius Tarquinius Priscus, the last king but one of Rome, ingratiated himself into the favour of Ancus Martius by his superior education and knowledge, and finally obtained the sovereignty. According to Florus² his elevation was due to his application to business and the elegance of his manners; “for,” he adds, “being of Korinthian origin, he combined Greek intelligence with the arts and manners of Italy.”

The introduction of the fine arts, as well as of writing, into Italy, is placed by Bunsen at a very remote period, when the whole of southern Etruria was in the possession of the Tyrrheno-Pelasgians. The epoch when these were expelled from Agylla, Pyrgos, and the coast, appears, according to the researches of Niebuhr, to have been later than the second century of Rome, or at least than the first half of that century. But the Attic dialect of the races here under consideration, will not the less belong to an epoch later than the invasion of the Romans, since the tombs of Tarquinius exhibit nothing but what is Etruscan.³

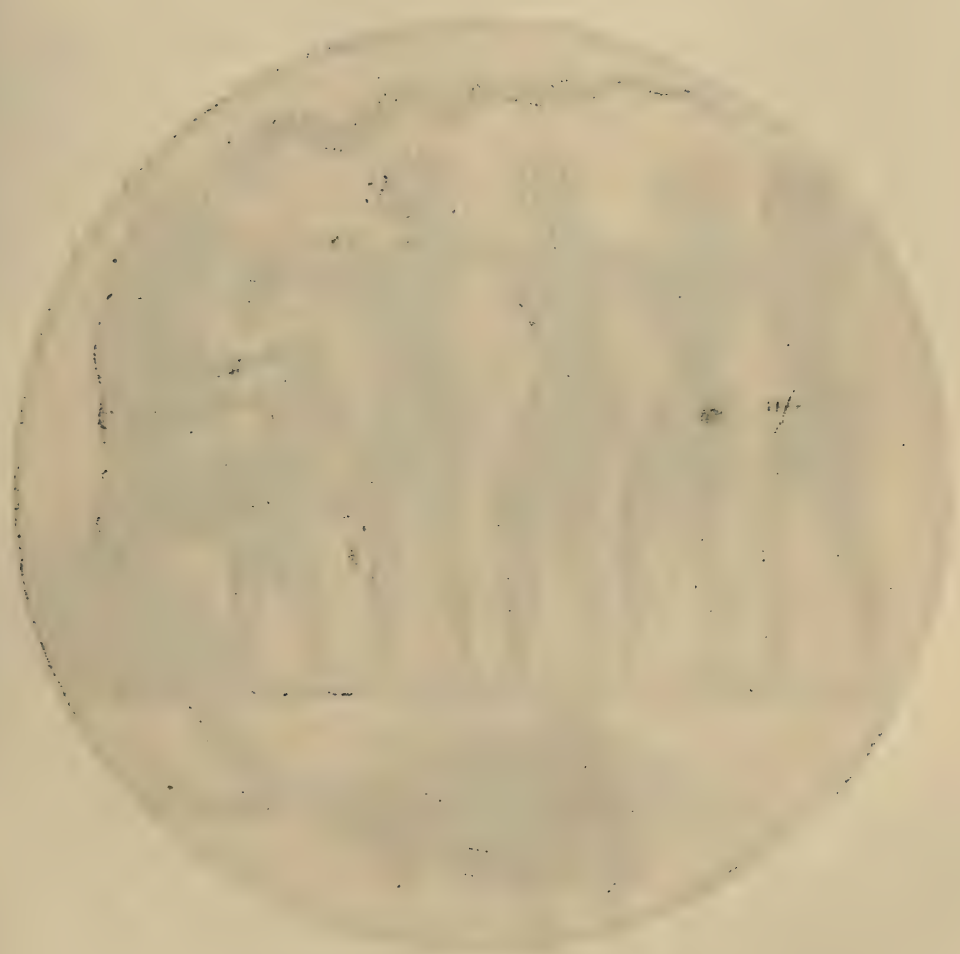
Besides these, many other vases were decidedly of Etruscan origin, and were made either at Vulci or in some of the neighbouring cities. The *tutulus*, or pointed cap, on the head of Juno, in a scene of the judgment of Paris, has been supposed to be a proof of the Etruscan origin of a vase. So also figures armed with the long *scutum* of the Samnites, which the Romans adopted from that people.⁴ The same argument has been adduced from a vase on which Hermes is represented with four

¹ N. H., xxxv. 12, 46.

² Lib. i. 5.

³ Annali, 1834, p. 65.

⁴ Sallust, Bell. Cat., 8vo. Lond., 1823, p. 30.





ULYSSES AND POLYPHEMOS. (KYLIX, FROM VULCI.)

Page 409.

wings, and Ganymede with two. The proportions of the figures of the vases of the paler tone, and of the style called by the Italians "national," which resemble, in their short stature and thick-set limbs, the Etruscan bronze figures, have also been considered an additional proof of their origin; and all doubt vanishes when names of persons in the language, not of Greece, but of Etruria, are found upon them.¹

It is very evident that no argument as to exportation or local manufacture can be drawn from the circumstance of the different proportion in which vases with black and red figures are found at Vulci and Nola, as this may be entirely owing to the different epochs at which these cities flourished. Yet there are certain differences of style and glaze perceptible to an experienced eye, which show, at all events, a difference of importation. It is indeed possible that the early vases, or those called Doric, were introduced into Italy from the Doric states, such as Corinth,² and were subsequently superseded by the more active trade and more elegant productions of Athens.³ The objection that the Etruscan Larths would have taken no interest in foreign pottery, can scarcely be serious, for the entire art of the Etruscans is filled with Greek symbolism and mythology. Greece, in fact, then stood in the same relation to Etruria as France now does to Europe in the application of the fine arts. That vases were exported cannot be denied, one of the potter Ergotimos has been found at Aigina, another at Chiusi; those of Nikosthenes have been found at Vulci; at Cervetri, Girgenti and in Lucania; those of the maker Taleides in Vulci and Magna Græcia; others of Euthymedes at Hadria and Vulci; and those of Tleson at Corinth and Vulci; all these are about Ol. XL. The vases found at Vulci consist of all styles till that of the decadence, commencing with the early Archaic Greek, with narrow figures on yellow grounds, although neither so numerous nor of so large a size as those of Cervetri. Most of the finest vases with black figures, consisting of hydriai, amphoræ, and oinochoai, many of large size and of finest drawing and colour, have been found at Vulci. Some vases with inscriptions, often with the names of potters or artists, of this style, have been discovered here,—a few of the vases, also, with black

¹ Such as ΚΑΡΕ ΜΑΚΑΘΕΣΑ, "dear" p. 54.
or "lovely" Macathesa, ΠΕΛΕΙ, Peleus,

ΑΧΑΕ, Achilles, ΧΙΡΤΝ, Chiron, ΑΡΤΝΜ,

Αρουν, ΛΑΣΣΑΜ, Lassas; Annali, 1834, these in Olympiad 70-90.

² Annali, 1834, p. 64.

³ Abeken, Mittel-Italien, p. 294, places

figures on a white ground, chiefly of small size. But as remarkable for their beauty and number are the vases with red figures, of the strong style, found on this site, consisting of amphoræ, hydriai, and krateres of large size, kylikes, and oinochoai. These vases are distinguished by the green tone of their black colour, the vivid red of the clay and figures, the fineness, energy, and excellence of their drawing. Of the later developed and fine style, comparatively few vases have been found. The numerous inscriptions with which these vases abound, the occurrence of subjects new to classical authorities, the beauty of their shapes (contemporary with the best periods of Greek art) and the excellence of their drawing, glaze, and colour, has had great influence—not only on modern manufacture, but also on the fine arts in general, and has tended more to advance the knowledge of ancient pottery than all the previous discoveries.¹ Vases with red figures, and Etruscan ones with black and white figures on a yellow ground, have been discovered in the sepulchres at Alberoro, near *Arezzo*, in the north-west of the Etruscan territory. *Arezzo* itself, the ancient Arretium, so repeatedly mentioned by the Latin authors, and called by Lanzi the Etruscan Samos, has also produced a few painted vases.² Other sites in the neighbourhood of ancient Rome, as *Cività Vecchia*,³ have yielded vases of a bad style, which were probably brought thither by the commerce of modern dealers. One, remarkable for its high antiquity, has been already mentioned. The old hut-shaped vases of the Alban lake, near Alba Longa, will be described under the Etruscan potteries.⁴ Several lekythoi have been exhumed at *Selva Le Rocca*, near Monteroni, the ancient Alsium,⁵ and at *Monteroni* itself, dishes ornamented with red bands, and coarse vases of the different styles. Others have been discovered at the *Punta di Guardiola*, near *St. Marinella*; and at *Poggio Somavilla*, in the territory of the Sabines, vases of Etruscan fabric, ornamented with red lines,⁶ and other vases with red figures, having the subject of the gods of light, Bellerophon, and an Amazonomachia, have been excavated, all of the later style.

The mass of vases found in central and lower Italy, are distinguished from those of Etruria by the greater paleness of their

¹ Jahn, Vasensammlung, lxxviii.—324.

² Bull., 1838, p. 74.

³ Ibid., 1832, p. 3.

⁴ See also Abeken, Mittel-Italien, p.

⁵ Bull., 1839, p. 34, 1840, p. 133; Abeken, Mittel-Italien, p. 267.

⁶ Bull., 1838, p. 71.

clay, by the softer drawing of their figures; their glaze, which in the case of the Nolan pottery, is of a jet-black lustre, and in the Campanian of a duller and more leaden hue; by their more elaborate shape, by the freer introduction of ornaments, and by the abundant use of opaque colours. Generally, the vases from this part of Italy, whether of the Greek settlements of Magna Græcia, or from the sepulchres of the Samnites, the Lucanians, and the Apulians, are of the later period of the art; although several, even of the old or Doric style, have been found at Nola¹ and Ruvo, and those of the black style in the Basilicata.² Their paste shows a great proportion of carbonate of lime;³ and beds of clay discovered in the vicinity of Naples, and now used for making imitations of these vases, show that the ancient ones found in this locality may have been produced on the spot. It will, perhaps, afford some clue to the date of the use and fabric of many of these vases, to remember that the most flourishing period of the Doric colonies was ten Olympiads, or half a century, before the Persian war; that Sybaris was destroyed before the expedition of Darius; that the colonies formed by the other emigrations flourished from the LXX.—LXXXIV. Olympiad, especially those of Sicily; that Campania was invaded by the Samnites in the LXXIV. Olympiad, B.C. 440; and that in the age of the second Punic war Nola is mentioned as a completely Oscan colony. After the arms of Rome had conquered Southern Italy, about the second century before Christ, the Greek settlements relapsed into utter barbarism. The subjects of the vases show an equal deterioration in moral feeling, sensual representations of nude figures, Bacchanalian orgies, and licentious subjects, having superseded the draped figures, the gravity of composition, and the noble incidents of heroic myths, or epic poetry.⁴

The different condition of the states of Southern Italy accounts for the variety of the vases exhumed from the sepulchres of different sites. The Greek cities on the coast, principally founded by Achæan colonies, but sometimes by Dorian adventurers, maintained, at an early period, a constant intercourse with Greece; and their sepulchres were enriched with the vases of the oldest period and style. The inland cities were generally of more recent origin, and their sepulchres contain vases of the fine and

¹ An., 1834, p. 78.

² Ibid.

³ The analysis of Gargiulo, Cenni, p. 21, gives:—Silica 48, Alumina 16,

Ox. Iron 16, Carb. Ac. 16, Carb. Lime 8. That of Brongniart has been cited before.

⁴ Abeken, Mittel-Italien, p. 342.

florid styles. The people north-west of Iapygia appear to have been governed by tyrants or kings, generally patrons of the arts. During the war with the Samnites, and that between Pyrrhos and the Romans, these countries were fearfully ravaged, but enjoyed peace from B.C. 272 till B.C. 218, the commencement of the second Punic war which lasted 113 years, and ended by the Social war and the ruin of Southern Italy. In the kingdom of Naples, and the states which compose it, many vases of the late style have been discovered. Many small vases, indeed, of good style, with red figures, have been found in excavations made on the site of Naples¹ itself, although they have not the extremely beautiful glaze of the Nolan vases.² Others were discovered in sites in its vicinity, as Giugliano.³ At *Cumæ*, the fabled residence of the Sibyl, where the sepulchres are either excavated in the tufo, or covered with blocks of stone, have been found many vases,⁴ which belong to the later days of its ancient splendour, when it was held by the Campanians. The most ancient of the Greek colonies, founded by the Chalkidians of Eubœia or the Cumæans of Aiolis have produced vases of second style; some, however, with black figures, and most of the later style—many of the fine style, with lustrous glaze, only inferior to that of Nola. These are probably about the time of its conquest by the Campanians and Opici, A.V.C. 338, B.C. 416, after which it issued a few coins till A.V.C. 409, B.C. 345, when it fell into the Roman Protectorate. Here were discovered in 1842, kraters resembling those of Sant' Agata dei Goti, with pale glaze,⁵ and abundance of white accessories, and decorated with the Attic subjects of Demeter and Triptolemos, and Kephalos and Aurora;⁶ also a Panathenaic amphora, with black figures and inscriptions, like those of Berenike.⁷ The potteries of this city were famous even in the time of the Romans, and moulded vases of their fabric have been discovered there.⁸ The other sites in this province where vases have principally been discovered, are Massa,⁹ Lubrense, Marano, Giugliano, Sant' Arpino, Afragola,

¹ Jahn, Vasensammlung, lx., Bull., 1829, p. 166.

² Bull., 1829, p. 164. ³ Ibid., p. 86.

⁴ Jorio, Metodo per rinvenire i sepolchri, p. 11; Abeken, Mittel-Italien, p. 338; Gerhard, Rapp. Volc., n. 631, 632; De Witte, Cat. Magn., p. 48; Vases de Lucien Bonaparte, liv. i. Nos. 542, 543.

⁵ Bull., 1829, p. 164.

⁶ Bull., 1842, pp. 8, 9; Mon. I., Taf. iv.; Bull., Arch. Nap., ii. p. 6.

⁷ Fiorelli, Vasi rinvenuti a Cuma, fo. Nap. 1856; cf. also Mon. Ant., 4to, Nap. 1853.

⁸ Martial, Epigr., xiv. 114; Statius, Silv., iv. 9, 43.

⁹ Gerhard, Berl. Ant. Bild., s. 139; Bull., 1829, p. 170.

Sorrento, and Mugnano. In the Terra di Lavoro, *S. Maria di Capua*, the site of ancient Capua, has yielded many vases of the highest interest belonging to the strong style, some with the names of makers, as *Euergides* and *Pistoxenos*, or with those of artists, as *Epiktetos*, have been found here. Those of fine style have occasionally been discovered here, but the style of the decadence, especially of those with red figures, having abundant ornaments, is the most prevalent. The most remarkable vase found on this spot is the *kalpis*, having a frieze of polychrome figures, with much gilding, representing the departure of *Triptolemos*, round the neck, and frieze of animals round the lower part of the fluted body. One remarkable vase had an incised Etruscan inscription. Some formerly discovered there, through the excavations undertaken by the Prince of Syracuse, are of the most magnificent character. They are ornamented with polychrome figures, some being gilded, and representing scenes derived either from the drama or history. One remarkable vase had the subject of *Heos* and *Tithonos*.¹ A very early krater, of pale clay, with black figures, representing a hunt, probably that of the *Kalydonian boar*,² and with very archaic inscriptions, and drawing of peculiar style, was in the Hamilton collection. This site has offered vases of a style,³ distinguished for the paleness of its clay, the bright red of its figures, and a glaze like that of the vases of *Puglia*. Certain vases with black figures, carelessly drawn, and with a bad glaze, have also been found here, supposed to have been made about c. Olympiad, B.C. 381. It is uncertain whether this city was founded by the *Tyrrhenians* or conquered by them from its ancient possessors. They gave it the name of *Elatria*, which the *Latins* changed into *Vulturnus*, and the *Samnites* on their conquest, into *Campua* or *Capua*. The arts continued to flourish there till a later period, for its coins are all later than the second Punic war, when it was called in *Oscan* *Kapu*.⁴ At *Teano*, the ancient *Teanum*, lying between *Capua* and *St. Germano*, vases of the late style have been discovered.⁵ At *Atella*, the *Oscan* *Aderl*, kraters with red figures, painted with a profusion of white and other colours, of the later style of art,

¹ Minervini, *Mon. In.*, 4.

² *Cat. Brit. Mus.*, No. 559; D'Hancarville, pl. 1-4; Inghirami, *Mon. Etr.*, v. tav. 56; Müller, *Denkmäl. A.*, Taf. xviii. 93.

³ Bull., 1829, 165; Bull., *Arch. Nap.*, v. 52; Abeken, *Mittel-Italien*, p. 341.

⁴ Millingen, *Considerations*, pp. 192-194.

⁵ Bull., 1837, p. 97.

have been discovered.¹ The vases found at Nola consisted of all the principal classes, together with a few local types. Their distinguishing characteristics are the elegance of their shapes and the extreme beauty of their glaze, which is often of an intense black colour. Of vases of the old or Doric style, with yellow grounds and dark figures, many have been found in the ancient sepulchres. These vases are easily distinguished from similar ones discovered at Vulci, as the figures are smaller, but more carefully executed, and the colour darker. A few have human figures, representing combats of warriors. These vases have been considered imitations of the more ancient style, but it is probable that the difference is rather owing to the local fabric. Of the second period of art, viz. of vases with black figures, comparatively few have been discovered at Nola. They are also distinguished from those of the Etruscan sites by the smallness of their size, and by the peculiar black lustrous glaze of the locality. A few are hydriai or amphoræ, but the great proportion are oinochoai or lekythoi. Amongst them have been found a Panathenaic amphora, with the usual inscription.² Their drawing, also, is not so rigid in its details, approaching in this respect the vases of Greece and Sicily. The literature of Nolan vases is old Attic, the inscriptions are Ionic. The greater part are between the LXXX.-XC. Ol., or Ol. LXXXV. 2, = A.V.C. 315, when Nola was under the Samnites, and vases of Nola have been found at Veii, destroyed Ol. XIV. 3, = A.V.C. 396.³ Nola was first Oscan, then Tuscan, finally Samnite.⁴ The subjects of them are Greek, like those of Vulci, and show that the same Hellenic mythology prevailed there. A few vases of this style, with cream-coloured grounds, have also been discovered at Nola. The great excellence of the potteries which supplied this city is to be seen on the vases with red figures. These vases, like the preceding, are also of small dimensions; and the principal shape is the amphoræ, one type of which, almost peculiar to this spot, tall and slim, has twisted handles. Besides this are the *krater*, *kalpis*, *kothon* or *skyphos*, *oinochoe*, *pyxis*, and *phiale*. They are the most charming of the ancient vases. Some few vases with red figures are of the strong style, or of one intermediate between that and the fine style—the most remarkable of

¹ Bull., 1829, pp. 165, 166.

² Jahn, Vasensammlung, lii.

³ Böckh, Corp. Inscr., iv. p. 5.

⁴ According to Justin, xx. c. i., it

was Attic. Silius Ital., xii. 161, states Chalkidian colonists were sent there. Its coins resemble those of Naples.

which is that with the subject of the last night of Troy.¹ Some of the vases of Nola are modelled in fanciful shapes, such as that of an astragalus, or the claw of a lobster. Besides the painting, they were often decorated with an ornament punched in, like that on the vases of Vulci. These decorations are ante-fixal ornaments, stars, and bands of hatched or plain lines. A favourite ornament of the purely black vases, which form a large proportion of the Nolan ware, is a series of black annular bands on the base, concentric to the axis of the vase. Their treatment is similar to that of the same class of vases found at Vulci, except that it is not so careful, the extremities and outline being executed with less finish. In many of the vases the presence of white ornaments and letters, and the circumstance of the eye being provided with lashes and no longer represented in profile, show that they belong to the fine style of the art. Inscriptions rarely occur on them, and those that are found are chiefly exclamations, such as, The boy is handsome! The girl is fair! for the names of personages very seldom accompany the figures. The *kalpis*, or water vase, has rarely more than three figures; the amphoræ generally one on each side. The oinochoai have generally a single figure, two sometimes occurring. No law can be laid down that the subjects selected alluded to the use of the vase, though the inferior figures upon one side show that they were intended to stand against a wall. Among the shapes particularly local, is a kind of jug or *oinochoe*, better adapted for metallic work than for clay. The body assumes the shape of a head, generally, but not always, that of a female. The face is of a warmer tone than the body of the vase, and is sometimes covered with a coating of lime or stucco. The hair is painted, of a light colour, and there is sometimes a necklace moulded in the same material round the neck, which has been gilded. The upper part of these vases, as well as the handle and foot, are usually glazed with a black colour. Some are in the shape of a negro's head, the mouth being small like that of the *lekythoi*, and the whole face covered with a black glaze.² The subjects found on the Nolan vases of this class are the same as on those discovered at Vulci, consisting of Zeus, Athene, and Apollo, Dionysos, Satyrs and Bacchanals,³ or Komos and Oinos,⁴ Ariadne,⁵

¹ Jahn, Vasensammlung, liv.; Millin., n. 806, s. 2, 40, 810; B. A. B., xlviii. I. 25-26. s. 245, 845, s. 251, 867.

² Gerhard, Berl. Ant. Bild., s. 234, 235, 236, Taf. i. 38. ⁴ Ibid., s. 246, 848.

⁵ Ibid., s. 241, 822.

³ Gerhard, Berl. Ant. Bild., s. 239,

Apollo and Artemis;¹ Niké,² Linos;³ the story of Hermes and Herse;⁴ Phaidra swinging;⁵ Heos and Kephalos;⁶ Amazonomachiai;⁷ Eros and female;⁸ Penelope;⁹ the judgment of Paris;¹⁰ death of Achilles.¹¹ The prevalence of Attic subjects on vases found at a town apparently far removed from Athenian influence, and certainly not an Athenian colony, together with the difference of style, have been used as arguments by some in favour of the vases having been exported from Athens.¹² Many of the subjects, indeed, of these vases are difficult to explain, and have been supposed to represent incidents of private life,—such as, females in the gynæceum,¹³ marriages, exercises of the palaistra,¹⁴ and the sports of youth, or the games of Greece.¹⁵ There are, however, marks of the decadence of art, showing that it was passing from the ideal to the actual—from the poetic to the prosaic feeling. Oscan letters have been found incised under the vases.¹⁶ Future discoveries may clear up some difficulties; and to us these remains would have been more precious had they presented scenes derived from stirring contemporaneous events. Other vases from this site have been burnt on the pyre. They are the *salicerni* of Italian antiquaries, and much prized by amateurs.¹⁷ This city was of great antiquity, as is mentioned by Hekataios, of Miletos, who wrote about A.C. 523–500, the period of its early vases with yellow grounds, and it was placed by him amongst the Ausonii and Opici.¹⁸ It however finally placed itself under Roman protection, A.V.C. 409, B.C. 346. Its most beautiful vases must have been made before its final subjection. Its predilection for Greek art and institutions is well known.¹⁹ The existence of Greek potteries at Nola has been conjectured from the vases there found; and the Greek inscriptions on its coins tend to show that a dominant Greek population was established there. Nola was a colony of the Chalkidian Greeks, who were invited

¹ Ibid., 243, s. 837.

² Ibid., s. 242, t 33.

³ Ibid., s. 248, 855.

⁴ Ibid., s. 248, 854, s. 271, 910.

⁵ Ibid., s. 249, 859.

⁶ Ibid., s. 251, 866.

⁷ Ibid., s. 253, 870.

⁸ Ibid., 254, 877.

⁹ De Witte, An. 1841, p. 261.

¹⁰ Ibid., s. 319, 1029; Gerhard, Berl. Ant. Bild., Taf. xxxiii.–xxxv.

¹¹ Ibid., s. 239, 809.

¹² Kramer, Ueber d. Herkunft, s. 149.

¹³ B. A. B., s. 242, 831, 243, n. 836–840, s. 249, 856–57, s. 277, n. 989.

¹⁴ B. A. B., s. 248, n. 852, s. 251, n. 863.

¹⁵ B. A. B., s. 243, u. f. 834, 869–71.

¹⁶ Gerhard, neuerw. Denkm., i. n. 1614, ii. 1667.

¹⁷ Bull, 1829, p. 19.

¹⁸ Steph. Byz., voce Nola.

¹⁹ Dionys. Halicarn. Excerpt. Reiske, p. 2315.

thither by the Tyrrhenians, and it is possible they may have brought with them the art of making vases. The clay of which their vases were made is said to have been found in the district.¹ Vases of Nolan fabric are distributed far and wide throughout the peninsula as far as Pæstum and Locris. The age of the beautiful vases of Nola is certainly that of the apogee of the Greek colonies in Italy. Their age is placed about Olympiad xc., and they have been attributed to the potteries of Ionian cities.² Generally speaking, the Nolan vases have attracted less attention than those of Vulci and Cervetri, from their smaller size and their less interesting subjects.³ Other sites in this province, being those of cities once renowned in Campania, have also produced several vases of late style, as *Acerra*,⁴ *Sessa*, and *Calvi* or *Cales*, the tombs of which have yielded some of the finest and largest specimens of modelled terra-cotta of the latest style of art. The vases of *Avella*, or *Abella*, were distinguished by their bad glaze, the pale colour of their figures, the fineness of their clay, and occasional good drawing.⁵ Still more renowned from its vases, being among some of the first discovered, is the site of *Sant' Agata dei Goti*, the ancient *Plistia*, which at one time gave its name to all the vases of later style and fabric. Their shapes were principally *krateres*, their drawing skilful, but careless, especially in the extremities, resembling those of Nola, but with the introduction of more red and white tints; their clay is fine, their glaze black and lustrous.⁶ It is supposed that they were made after the occupation of this city by the Samnites.⁷ Vases with black figures are rarely found here.

The vases discovered in the *Principato Citeriore* come from Salerno, from Cava, and *Nocera dei Pagani*,⁸ or Nuceria Alfaterna. Those from the celebrated *Pesto* or Pæstum, the ancient Poseidonia, resemble in style those of the Basilicata, having red figures on a black ground, but of a better style of art, the varnish dull, the figures pale, with accessories of various colours.⁹

¹ Annali, 1832, p. 76.

² Abeken, Mittel-Italien, pp. 340-341.

³ A volume of engravings of Nolan vases, prepared by Angelini, was in the possession of the late Dr. Braun at Rome, who was to have edited them with an accompanying text. They were engraved in the style of Tischbein, and had been printed at Naples.

⁴ Bull., 1829, p. 162; Gargiulo, Cenni, p. 15.

⁵ Bull., 1829, p. 163; Gerhard, Berl. Ant. Bild., l. c.

⁶ Bull., 1829, p. 165.

⁷ Abeken, Mittel-Italien, p. 341.

⁸ Bull., 1829, p. 165; Bull., Arch. Nap., 1856, p. 3.

⁹ Ibid., p. 163.

One of the finest vases of this locality is that of the painter Assteas, in the Louvre, representing the story of Kadmos and the dragon, the principal figures of which have their names inscribed. Some other vases of this spot, of inferior style, represent the toilet of Aphrodite, jugglers,¹ and similar subjects. They are said to be discovered outside the sepulchres.² The vases found at *Eboli* do not appear to have had any particular or distinct style, although some had engraved inscriptions in the Doric dialect, under their handles. Their subjects were uninteresting.³ Vases had also been discovered at *Battipaglia*, in the vicinity.⁴ No details have been given of those from the sepulchres of *Santa Lucia*. Those from the plains of *Surrento*, the ancient Surrentum, resembled in style the fabric of Sant' Agata dei Goti, and had the ordinary subjects of vases of this class, such as Sirens, Bacchanalians,⁵ and triclinia. There were potteries here in the time of Pliny, celebrated for producing excellent cups.⁶ The lekythoi of the ancient Thurium were formerly celebrated, but none have been found there: pottery has, however, been discovered at Uria.

Avellino and *Monte Sarchio*, in the Principato Ulteriore, have also produced vases, probably of later style; so have *Isernia*, in the Contada di Molise, *Sansevera*, and *Lucera* in the Capitanata.⁷ The vases of the *Basilicata* comprise a large portion of those of the later style of art, and exhibit the local peculiarities of a native fabric, through the barbaric and other costumes represented on them. The Alpine countries of Lucania have produced vases differing in style from those of the maritime districts of Magna Græcia. Some, indeed, have supposed that a colony of foreign potters, located here, introduced amongst the Lucanians the art of painting vases. Their tint is pale, the glaze of leaden hue, their ornaments are distinguished by an absence of white accessories and their style of art has already been described in the account of the decadence. The high price which vases of great beauty or interest obtained in the European market during the eighteenth century, caused researches to be carried on in this province with enterprise, and on a settled plan. Here the earth is still trenched on sites

¹ Quaranta, *Mystagogue*, p. 214.

² Bull., 1829, 119.

³ *Ibid.*, 1829, pp. 151, 164; 1836, p. 136; one was a Siren.

⁴ Bull., 1829, 163.

⁵ Mus. Pourt., pl. xxiii. xxv. p. 73, and foll.; Bull., 1829, p. 164; 1842, pp. 11-13.

⁶ N. H., xxxv., s. 46.

⁷ Gargiulo, *Cenni*, p. 16.

which appear favourable, and when the original soil has been disturbed, the excavators continue their labours till they have arrived at a part where the earth shows decided proofs of being still intact, and by this means they are assured that nothing remains below. Many of the vases in this locality are found broken into fragments, either owing to the roofs and tops of the sepulchres having been destroyed or burst by the roots of trees. All the vases found in this province are of the latest style, with pale red figures on a dull, leaden, black ground, and subjects chiefly relating to the Dionysiac orgies. Many vases of the finest red style have been excavated from the sepulchres of *Anzi*, the ancient *Anxia*, a spot teeming with the remains of ancient art. It is the principal place where the vases of *Lucania* are found. Their style much resembles that of *Ceglie*, and is better than that of the generality of vases of the *Basilicata*. A fine *kalpis*, found at this spot, and now in the Berlin Museum, represents the subject of *Zeus and Io*.¹ Some of the vases were of the style of *Nola*, others of that of *Apulia*, and were supposed to be made by foreign potters established there.² At *Armento*, the ancient *Armentum*, vases have been found³ with black figures of the finest style, an example of which will be seen in a krater now in the British Museum, and others of an intermediate style, between the latest *Nolan* and early *Apulian*. Other vases of large size, fine style, and heroic subjects, have been found at *Missanello*, where a vase of ancient style, and many of later style, generally with good, but occasionally of careless drawing, have been found in the vicinity.⁴ A magnificent vase, with the subject of *Perseus*, but of mediocre drawing, was found at the same place, in the vicinity of *Grumento*.⁵ The other sites of the *Basilicata*, in which vases have been exhumed, are *Potenza*, or *Potentia*, *Calvello*, and *Pomarico* (distinguished for its well-painted dishes, with supposed representation of nuptial ceremonies), *Venosa* or *Venusia*, and *Pisticci*.⁶ Some vases from *Grumento*, the ancient *Grumentum*, founded by a Greek colony from *Thurium*, and which evidently was flourishing at the time of the second Punic war,⁷

¹ Gerhard, Berl. Ant. Bild., s. 260, n. 902; Hirt, Die Brautschau, Berlin, 1825; Avellino, Opuscoli diversi, vol. ii. tav. 7, pp. 169, 174,

² Bull., 1829, pp. 162, 169.

³ Gerhard, B. A. B., ss. 139, 234.

⁴ Bull., 1829, p. 170.

⁵ Ibid., 1830, p. 24.

⁶ Gargiulo, Cenni, p. 15; Bull., 1829, p. 165.

⁷ Livy, xxiii., c. 37; xxvii., c. 4.

exhibited the same style as the vases of Puglia. One had for its subject an Amazonomachia. Other sites in the same province, as *Rocca Nova* and *Sant' Arcangelo*, *San Brancato*, *Ardarea*, and *Nice*, *Timpani* and *Sodano*¹ have also produced vases of similar style. At *Marsiconuova* was found a vase with an Amazonomachia; others of both styles occurred at Castelluccio,² so also at *Vaglio Oppido*, or *Velia*, and *Ruoti*³ *Calvello*, *Acerenza*, or *Aceruntia*.⁴

The vases of Puglia⁵ on the coast of the Hadriatic are described as so much resembling each other in character and style, as to lead to the inference that they must have been fabricated about the same period, and almost in one pottery. Their epoch is properly that of later days of the potteries, and of the *Senatus consultum* A.V.C. 564, suppressing the licentiousness of the Bacchic orgies. They are distinguished from those of Northern or Southern Italy, by the paler colour of their clay, the duller tone of their glaze, the size and *recherché* character of their shape, the obscure nature of their subjects, the abundance of heroic figures, and their general resemblance to the vases of the Basilicata. They differ essentially in the Alpine countries from those of the cities of the Gulf of Tarentum,⁶ the most remarkable of which are a rhyton, with the name of its maker Didymos, that of the maker Assteas, in the Louvre, and the vase in the British Museum, with the subject of Mars and Vulcan contending over Juno, entrapped on the golden throne.⁷ Many of the vases of Puglia are the most beautiful of the later style of art. They have been found throughout the tract of level country extending from Bitonto to Ruvo, and at Polignano or Neapolis-Peucetiae, Putignano, Alta Mura,⁸ and Carbonara,⁹ Terra di Bari, Canosa, Ceglie, and Ruvo, the vases of which, from their superior excellence, merit a separate description. These belong to the district called the Terra di Bari. The vases of *Bari*, the ancient Barium, are like those of Rubastini, Canosa, and Sant' Agata dei Goti, and have red figures upon a black ground. Among them was one in the shape of the head of a female, resembling those of Nola,

¹ Lombardi, *Memorie dell' Instit.*, p. 195, and foll.

² Panofka, *Hyperbor. Rom. Stud.*, i., p. 168.

³ *Mem.*, pp. 218, 221, 227.

⁴ *Mem.*, p. 208.

⁵ Bull., 1829, pp. 166, 172, 173.

⁶ *Ibid.*, p. 162.

⁷ Jahn, *Vasensammlung*, xxxix.

⁸ Bull., 1829, p. 172; *Arch. Zeit.*, 1851, s. 81.

⁹ Bull., 1829, p. 173.

and several were deep bell-shaped *krateres*, called *oxybapha*, having on them mystic and Dionysiac subjects.¹ They have been found in tombs on the sea-shore.²

The vases of *Canosa*, the ancient Canusium, a city supposed to have been founded by Diomed, and an Ætolian colony, which at one time had attained considerable grandeur and power, probably in the interval before the second Punic war, and was one of the largest cities of Greek origin in Italy,³ consist of large *krateres*, decorated with subjects derived from the Dionysiac rites, allegories, the drama, and other sources which inspired the later artists. They rank as some of the very finest of the florid style of the decadence of the art, and bear considerable resemblance to the vases of Ruvo and Ceglie.⁴ Lately a magnificent vase, with the subject of Dareios and Hellas, taken from the Persai of Aischylos, has been discovered at Canosa.⁵ One of the tombs opened here, which contained vases, had a Latin inscription dated B.C. 67, but the kind of vases found in it have not been recorded. Some unimportant vases of the style of black figures of the last decadence, have also been disinterred at Canosa.⁶ Close to *Bari*, at a little distance from the sea, lies *Conversano*. Its vases appear in style to resemble those of other parts of Puglia and those of Nola.⁷ *Putignano*, in the same territory, has also produced vases.⁸ The vases found at *Ruvo*, the ancient Ryps or Rubastini, are of the same style and composition as those of the rest of Southern Italy, and of some found at Athens.⁹ This city, of which so little is known from the ancient authorities, has produced many of the finest vases found in Southern Italy. Several styles have been found on this site, showing that it was colonised probably by the Achæians at an early epoch. Only a single vase with animals on a yellow ground, of the style called Dorian, Korinthian, or Phœnician, has been exhumed. The most remarkable with black figures are two Panathenaic vases with the usual inscriptions, and a vase with Priam ransoming

¹ Abeken, Mittel-Italien, p. 349; B. A. B., s. 139, Nos. 729, 742, 753; Bull., 1837, p. 33.

² Bull., 1829, p. 172.

³ Strabo, vi. 284.

⁴ Millin., Tombeaux de Canosa, fo., Paris, 1816; Bull., 1829, p. 174; Gerhard, Ant. Bild., ss. 139 and 192, No. 604.

⁵ Gerhard, Monatsbericht. d. K. Akad. Wissensch. zu Berlin, 1857.

⁶ Jahn, Vasensammlung, xlv.

⁷ See the *oinochoe* with the head of a Satyr and Bacchante, Gerhard, Berl. Ant. Bild., p. 234; Bull., 1829, p. 172.

⁸ Bull., 1829, p. 172.

⁹ Bull., 1829, p. 174; Bull., 1837, p. 97.

the corpse of Hektor, of the strong red style; and of the fine style like that of Nola, only a few vases have been found. A polychrome vase, with the figure of a satyr, and the name of Alkibiades was discovered at Ruvo; and another, in the possession of Sir Woodbine Parish, represents Heos or Aurora. The great proportion of vases, however, of this ancient city are of the florid style, of large size, with volute and ornamented handles, with numerous figures, and arabesque ornaments, sometimes enhanced by gilding. Of these large vases, the most important for its subject, and the elaboration of its details, is that with the death of the Kretan giant, Talos, at the hands of the Argonauts. It would be too long to specify here all the subjects of the vases of Ruvo. Besides amphoræ, kraters, hydriai, and rhyta of fantastical shape are by no means of uncommon occurrence in the sepulchres.¹ They are often of considerable size, and most of the finest vases of late style have come from this spot. The celebrated vase of the potter Meidias, in the British Museum, with the subject of the rape of the Leukippides, is supposed to have come from thence, on account of its resemblance to many other beautiful vases known to have been discovered on the spot. Their details are executed with great elegance, the hair and also the drapery being indicated by fine wiry lines,² while the figures are of more slender proportions than those of the vases of the Basilicata. In fact, they resemble the known works of the young Athenian School, which commenced about the age of Alexander, in the middle of the fourth century B.C., and of which, in another branch of art, such brilliant examples may be traced on the coins of Pyrrhos and those of Tarentum. Vases of the latest style have also been found here.³ The sepulchres of the comparatively unknown site of *Ceglie*, the ancient Cælia, in Apulia, have much enriched the collections at Berlin.⁴ In style these vases have the general Apulian type, and their art is of the same late period. They are remarkable for their size. The principal shapes are cups and amphoræ, with volute handles and gorgon masks. Some have subjects of great interest from their representing scenes taken from the drama. Among the subjects are the usual Eros

¹ For the Ruvo vases, see Jahn, *Vasensammlung*, xl.-xlv. pp. 97, 98; 1840, p. 187.

² For the account of the finest Ruvo vases in the Naples Museum, B., 1837,

³ Bull., 1834, pp. 164, 228; 1836, p. 114; 1838, p. 162.

⁴ Bull., 1829, p. 173.

and Aphrodite¹ of this style, Phrixos crossing the Hellespont on the ram,² Orestes at Delphi, the sacrifice of the ram of Tantalos,³ Aktaion seized by his dogs, the burial of Chrysippos,⁴ Bellerophon, Meleager and the Kalydonian boar, Herakles and Geryon,⁵ the judgment of Paris,⁶ the arming of Penthesilea,⁷ Europa, the Kentauri and Amazonomachiai,⁸ Omphale,⁹ and others of a similar kind. The finest of these vases represents the subject of the marriage of Herakles and Hebe.¹⁰ These vases show the prevalence of Greek ideas and civilisation, and were probably fabricated on the spot by Hellenic potters. In the province of Calabria Ulteriore the vases discovered at *Locri* are perhaps some of the most beautiful of the South. The *Locri*, a branch either of the *Opuntii* or *Epizephyrii*, established themselves at Cape Zephyrium, Ol. XXVI. B.C. 673, and appear to have been accompanied in their emigration by *Korinthians* and *Lacedæmonians*, finally becoming a *Dorian* colony. Their coins are not earlier than Ol. c., B.C. 374. All these states appear to have suffered from the ravages of the *Lucanians*, who, Ol. XCVI., B.C. 396, advancing rapidly, seized part of the country and the maritime cities. These were succeeded by the *Brettii*, who, forty years later, revolted in Ol. CVI., B.C. 356, and who issued gold coins of great beauty, probably struck in the maritime cities, showing the high state of the arts of the period. The vases are not found in covered sepulchres, like those previously described, but in the cultivated ground, as if scattered by a barbarian and plundering population. So thoroughly have the vases on this site been destroyed, that it is almost impossible to discover all the fragments of any single specimen. Those in the Berlin Museum were found broken within a sepulchre, and a vase holding the ashes of the dead was discovered deposited in another of coarser ware, which served as a kind of case for it,¹¹ much in the same manner as glass vases are found holding the ashes of the ancient Romans or Britons in this country. They are of different styles of art,

¹ Gerhard, B. A. B., s. 139, s. 279, n. 995; Bull., 1834, p. 55.

² Ibid., s. 279, n. 996.

³ Ibid., 1003; Raoul Rochette, Mon. Ined., pl. xxxv., pp. 102-196.

⁴ Gerhard, B. A. B., 1010, ss. 295, 296.

⁵ Ibid., 1222, s. 309.

⁶ Ibid., 1011. s. 296,

⁷ Ibid., 1019, s. 307.

⁸ Ibid., 1023, s. 313.

⁹ Ibid., 1024, s. 315.

¹⁰ For these vases, see Jahn, Vasen., s. xxxviii.; Gerhard, Apulische Vasenbilder, fo., Berlin, 1845.

¹¹ Gargiulo, Cenni, p. 13; Bull., 1834, p. 166.

commencing with those of black figures. In the fainter colour of their paste, and the duller tone of their black glaze, they differ from those of Vulci, and few of the earlier kind are known. Among them may be cited a *hydria* or *kalpis* with an erotic subject,¹ and a *lekythos* with a Bacchanalian one.² The most remarkable of these with red figures are the *hydria* or *kalpis*, on which is represented the last night of Troy, Neoptolemos slaying Priam on the altar of the Herkeian Zeus, the death of Astyanax, and the rape of Cassandra; a *lekythos* with an erotic scene;³ an *oinochoe* with a Bacchanalian one;⁴ a Nolan amphora, with figures of Marsyas and Olympos;⁵ a vase with the Dioskouroi and their names;⁶ a two-handled vase with Triptolemos,⁷ and an amphora with Zeus and Nike.⁸ Of the later style of art, and resembling the local style of Lucania, is an amphora with the subject of Venus, Adonis, and Eros.⁹ In the Durand collection were also some *lekythoi* of the late Athenian style, with polychrome figures on a white ground, and of a coarser kind of drawing than those of Athens. One vase of this site has a remarkable inscription.¹⁰

In the department of Otranto, *Brindisi*—the ancient *Brun-
dusium*, founded before Tarentum and the arrival of the Spartan
Parthenii, a formidable rival to Tarentum, and one of the great
ports of Italy, colonised by the Romans A.V.C. 508, B.C. 246—
has produced several vases. Besides the numerous black glazed
plates impressed with small ornaments stamped from a die, a
great *krater* in the Naples Museum, painted with the subject of
Eros mounted on a panther,¹¹ came from thence. Vases have
also been found in the vicinity of *Oria*,¹² or *Hyria*, between
Brindisi and Taranto, a town of great antiquity, founded by the
Kretans sent in pursuit of Daidalos, and which successfully
resisted the people of Tarentum and Rhegium. At *Torre di
Mare* (the ancient Metapontium, supposed to be the Alybas
of Homer, but colonised by Achaïans from Sybaris, the great
head-quarters of the Pythagoreans, and subsequently, during
the Peloponnesian war, in alliance with Athens; finally sub-

¹ Gerhard, Berl. Ant. Bild., s. 231, 721.

² Ibid., 232, 725.

³ Gerhard, B. A. B., s. 232, 726.

⁴ Ibid., 728.

⁵ Gerhard, l. c., s. 244, 841.

⁶ Jahn, Vasensammlung, s. xxxv.

⁷ Gerhard, B. A. B., s. 259, 896; Panofka, Mus. Bart., p. 133.

⁸ Gerhard, B. A. B., s. 259, 898.

⁹ Ibid., 332, 1057.

¹⁰ ΚΑΛΕ ΔΟΚΕΣ, Bull., 1829, p. 167.

¹¹ Bull., Arch., 1829, p. 172.

¹² Bull., 1834, p. 55.

jugated by the Romans after the retreat of Pyrrhus, but subsequently revolting to Hannibal), the circumstance of Roman sepulchres having been constructed over the Greek ones appears to have been unfavourable to excavations in search of vases. Some of late style have also been discovered at *Castellaneta*,¹ at the site of the ancient Salentum in its neighbourhood, and at *Fasano*,² or Gnathia, at *Ceglie*, *Genosa*, and *Ostuni*, all of late style. Vases have been found as early as 1578, at Mount Scaglioso.³ At Plistia the vases appear to have come from Capua, and to have been about Ol. c.⁴ At *Taranto* or Tarentum, where it might have been expected from its ancient renown for luxury that many vases would have occurred, few have been turned up amidst its ancient ruins. Those, however, which are met with maintain the old pre-eminence of the city for its works of art, especially as manifested in its coins. Their clay is of a fine glaze like the vases of Pomarico, and often resembles the finest red figured vases of Nola.⁵ Vases with black figures are rarely found; a fine krater with an Amazonomachia was discovered here;⁶ and on the fragment of a *krater* in the British Museum is the Pallas Athene of the Parthenon, in red upon a black ground. It is of the best style of this School, probably not much older than Alexander, B.C. 330, if not over half a century later, or of the age of Pyrrhos, B.C. 280; although the medallic art of that time is more like the style of drawing found on the vases of Ruvo. Generally, the subjects of the vases discovered here are unimportant. Some objects, supposed to be moulds, have also been discovered on this site,⁷ and the vases here, as at Locri, are found broken into fragments. Vases with black figures are comparatively rare on this site, those with red figures of a free style, having been principally found. This agrees with its history, the most flourishing period of the city having been from B.C. 400, under the government of Archytas till its final fall to the Romans, during which time the principal sculptors and painters of Greece embellished the public monuments of Tarentum. Its treasures of ancient art at the period of its fall were equal to those of Syracuse; and there can be no doubt, from the beauty of its coins, that it not only imported the

¹ Bull., 1836, p. 167.

² A vase with a siren between two owls was there discovered. See Bull., 1849, p. 174.

³ Bull., Arch. Nap., 1857, p. 118.

⁴ Böckh, Corp., Inser. iv. p. x.

⁵ Bull., 1829, p. 171.

⁶ Duc de Luynes, Choix, pl. 43.

⁷ Bull., 1842, p. 120.

choicest ceramic products of Greece, but also employed in its city vase-painters and potters of eminence. Other specimens come from Molto, La Castellaneta, and La Terza, in the vicinity; from the latter they are principally dishes. Vases of Campanian style have also been found at *Lecce*, the ancient *Lupiae*,¹ at *Rugge*, or *Rudiae*, and at *Rocca Nova* and *Valesio*.² Many vases some with black and others with red figures, but they are almost all of small dimensions; one a Dionysiac amphora, has the Attic subject of Theseus and the Minotaur.³ At the island of *Ischia*, *Ænaria*, was found a *krater* with the subject of the infant Dionysos consigned to the Nymphs.⁴ Two islands off the Campanian coast, the *Pithecusæ*, are said to be named after the vats made there.

Sicily, so celebrated for its magnificent works of art, has not produced a very great number of fictile vases, and the greater part of those discovered are by no means pre-eminently distinguished from those of Italy; some resembling in style the early vases, with black figures of Greece Proper; while others are undistinguishable from those of Southern Italy. The language and form of letters of Sicilian vases is old Attic, with a mixture of Ionic in the more recent vases.⁵ The vases with red figures especially resemble those found in the Apulian tombs. Many of the vases from the Peninsula are however carried over to Palermo and sold as Sicilian, so that it is by no means certain which are really Sicilian vases. This island was anciently renowned for its potteries, and Agathokles, the celebrated tyrant of this island, was the son of a potter, and was reported to have dined off earthenware in his youth. The various sites in which vases have been found at Syracuse, Palermo, Elima, Himera, and Alicata, will be found subsequently mentioned. In Sicily the cities of the southern coast have produced the greatest number of vases, Agrigentum, the modern *Girgenti*, abounding in the treasures of ceramic art. Fine vases have also been discovered at Gela and Kamarina. On the east coast, south of Syracuse, the cemeteries of the Leontini and Acræ have produced more vases than the necropolis of Syracuse, which was probably the first destroyed. Palermo, Messina, and Catania,⁶ on the north and east coast, have produced but a small number of vases.

¹ Reidesel, Reise, 230.

² Mommsen, Unterital. Dial. 58-60.

³ Bull., Arch. Nap., 1856, p. 82, tav.

⁴ Schulz, in Bull., 1842, p. 10.

⁵ Böckh, Corp. Inser. iv., p. v.

⁶ Serra di Falco, Bull., 1834.

On the whole, Sicily has produced far fewer ancient vases than Italy.¹ The clay from which the vases may have been made is said to have been found near Panormus.² The principal sites where vases have been discovered are *Centorbi*, the ancient *Kenturipai*, where a vase was found, with encaustic painting, the colours having been prepared with wax, and laid upon a rose-coloured ground. This vase is ornamented with gilding, and is of a late style and period.³ At *Lentini*, *Leontini*, vases, chiefly of the later style of art, have been discovered, many polychrome, and one or two with red figures of the strong style.⁴ The vases found at *Syracuse* have both red and black figures, and are of both styles, but unimportant.⁵ At *Palazzolo*, the ancient *Acræ*, vases of the ancient Doric or Phœnician style, of the archaic style, and some with red figures, have been discovered; one of the most interesting is that in the British Museum, representing *Dionysos* in a car in the shape of a ship.⁶ Fine vases have been found at *Kamarina*; at *Terranova*, the ancient *Gela*, one of the earliest settlements of the island, vases had been found a century ago, both with black and red figures,⁷ and in style like those of *Nola*.⁸ In 1792, a pottery with furnaces and vases appears to have been discovered in the vicinity.⁹ Of late years vases with black and with red figures, of the finest style, have been discovered here.

In *Selinunte*, or *Selinus*, famous for its two ancient Doric temples, its archaic sculptures, and for the beauty of its coins, both of the ancient and finest style, *lekythoi* of archaic style have come to light.¹⁰ *Himera* has produced only a few vases¹¹ with red figures, and the single specimen found at *Solos* has been doubted.¹²

¹ Avolio, *Delle fatture di argilla che si trovano in Sicilia*, 8vo., Pal., 1829, p. 6.

² Böckh, *C. I.*, iv. p. vii.

³ This mode of painting vases is alluded to by *Athenaios*, v. 200 b. The vase is not unique, similarly painted fragments having been discovered in the *Biscari Museum* in *Catania*, at *Kertch*, and in the *Durand Collection*; *Rochette*, *Peint. Ant. In.*, p. 430, *Taf. xii.*; *Bull.*, 1833, p. 490.

⁴ *Jahn*, *Vasensammlung*, s. xxxi.

⁵ *Gerhard*, *Aus. Vas.*, 68, i.; *Bull.*, 1832, p. 177.

⁶ *Judica*, *Antichità di Acre*, fo., *Messina*, 1819.

⁷ *Dorville*, *Sicula*, p. 123 b.

⁸ *Böttiger*, *Vasen.*, i. p. 39.

⁹ *Uhden*, *Arch. Intell. Bl.*, 1836, p. 33.

¹⁰ *Gerhard*, in *Arch. Int. Bl.*, 1834, p. 55.

¹¹ *B. Romano*, *Antichità Termitane Pal.*, 1838, p. 139, *Taf. i. H.*; *Antichità inediti di vario genere trovato in Sicilia*, fo., *Palermo*, 1855; *Hauss*, *de' vasi greci comunam. chiamati Etrusc.*, *Palermo*, 1823; *Bull.*, *Arch. Nap.*, 1855, p. 140.

¹² *Jahn*, *Vasensammlung*, s. xxxiv.

Several vases are described in various accounts of these remains as coming from Sicily. Many of these with black figures exhibit a style of drawing so rude and peculiar as to entitle them to be considered decidedly of local fabric, as they are readily to be distinguished from those of Vulci, Nola, and Campania. Those with red figures have also certain characteristics, such as defects of shape and careless style of drawing, which connect them with the vases of Greece Proper. One of the most interesting specimens of this class discovered of late years, is a fragment, with the subject of Telegonos, Kirke, and Ulysses.¹ Most of the vases come from Girgenti, and few from Palermo.² The vases of *Girgenti*, or Agrigentum, with black figures, resemble those of Vulci in the rigidity and mechanical finish of their details; among them may be cited, a Panathenaic amphora, with Herakles and Kerberos, Hermes and Bacchanals;³ a *lekythos*, having on it the destruction of the Lernæan Hydra;⁴ another, with a warrior leaping from his horse;⁵ the *amphoreis* of the maker Taleides, with Theseus and the Minotaur, and a scene of weighing;⁶ another with Achilles and Hektor, and Heos or Aurora bearing off Memnon.⁷ A curious vase of the maker Nikosthenes⁸ has also been found there. From these and similar subjects, such as Herakles and Tritons,⁹ Achilles dragging Hektor,¹⁰ and Bacchanals,¹¹ it will be seen that they are of the usual class found on the best and rigid school of vases with red figures. Numerous examples of this style have been found in Sicily, such as *lekythoi* with females,¹² Hera and her peacock,¹³ Niké,¹⁴ the Dioskouroi, scenes from the Amazonomachia,¹⁵ warriors,¹⁶ Dionysos,¹⁷ and birds.¹⁸ Among the finest vases of this

¹ Bull., 1843, 82; Arch. Zeit., 1843, 143.

² One, with birth and marriage of Dionysos, Bull., 1834, p. 201, 1843, p. 54; Arch. Zeit., 1843, 137.

³ Politi, Anfora Panatenaica 8vo., Girgenti, 1840.

⁴ Politi, Il mostro di Lerna lekitos Agrigentino, 8vo., Palermo, 1840.

⁵ Politi, Esposizione di sette vase Gr. Sic. Agr., 8vo., Palermo, 1832.

⁶ Millingen, Peint. d. Vases Ant., pl. i. lxvi.; Explic., ii. p. 88, n. 7.

⁷ Millingen, Anc. Un. Mon., i. pl. 3, 4.

⁸ Panofka, Mus. Blac., pl. 111; Gerhard, Lettres, p. 40.

⁹ Politi, Lettera al S. Millingen su.

di una figulina rappresentante Ercole e Nereo, 8vo., Palermo, 1834.

¹⁰ Politi, Cenni su di un vaso fittile Greco-Agr. rapp. Achille vincitore di Ettore, 8vo., Messina, 1828.

¹¹ Politi, Esposizione di sette vasi, l. c.; Bull. d. Inst. 1834, p. 59.

¹² Politi, Illustr. sul dipinto in terracotta, 8vo., Girg., 1829.

¹³ Politi, Esposizione di sette vasi Gr. Sic. Agr., 8vo., Palermo, 1832.

¹⁴ Ibid. ¹⁵ Ibid.

¹⁶ Politi, Un lekitos, 8vo., Palermo, 1840.

¹⁷ Politi, Due parole, 8vo., Pal., 1833.

¹⁸ Politi, Esposizione di sette vasi, l. c.

style are the *amphora* of Munich, representing Tityos seizing Leto, and Mr. Stoddart's *krater* with an Amazonomachia.¹ But that representing the meeting of Alkaïos and Sappho, now in the Museum of Munich, is the most renowned of all.² Most of the vases of Girgenti however are of the shape of the *krateres* or *oxybapha*, and resemble those of the tombs of Lucania. They have such subjects as the Hyperborean Apollo,³ Dionysiac representations,⁴ the return of Hephaistos to heaven,⁵ the Kentaumachia,⁶ scenes of leave-taking,⁷ triclinia,⁸ and Achilles and Amazon.⁹ Many interesting vases of the shape called *kelebe* also come from Girgenti, and are of the more perfect style of art, representing Zeus bearing off Aigina,¹⁰ the Eleusinian deities,¹¹ Dionysos confided to the nursing of Ariadne,¹² the departure of Triptolemos, Heos and Thetis pleading for their sons,¹³ Peleus and Thetis,¹⁴ and some general scenes.¹⁵ Cups with white grounds, and with subjects in linear outline, have also been discovered there, and one in the Museum at Munich has the subject of Bacchanals, Herakles killing Kyknos, or the Amazons.¹⁶ The Atticism of the inscriptions¹⁷ has been alleged as a reason for supposing the vases of this island to have been imported, but the Ionic colonies, such as Akragas and Selinos,¹⁸ and the

¹ Politi, Illustrazione sul dipinto in terra-cotta, Svo., Girgenti, 1829.

² Millingen, Anc. Un. Mon., xxxiv.; La Borde, Vase de Lamberg, pl. lii.

³ Politi, Illustrazione d'un vaso Greco-Siculo rappresentante Nemese, trovato nell' antica Agrigento, Svo., Palermo, 1826, p. 22, tav. iii.

⁴ Politi, Cinque Vasi di Premio, extracted from La Concordia Giornale Siciliano, Num. 14-20, Luglio Anno Secundo; Minervini; Bull., Arch. Nap. i. 14; Gerhard, A. Z., s. 61.

⁵ Politi, Illustrazione sul dipinto in terra-cotta, Svo., Girgenti, 1829, tav. 4.

⁶ Politi, Cinque Vasi di Premio, tav. vi.; Osserv. Svo., Ven., 1828; Minervini, Bull., Nap., i. p. 14; Gerhard, A. Z., 1843, s. 60.

⁷ Politi, Descr. di due Vasi Greco-Sicili Agrigentini, Svo., Girgenti, 1831.

⁸ Politi, Illustraz., tav. 3.

⁹ Politi, Due parole su tre Vasi fittili, Svo., Palermo, 1833. The name

of the Amazon is ΣΑΔΕΞΙΣ.

¹⁰ Politi, Cinque Vasi di Premio, tav. iv.

¹¹ Politi, Illustr. di un Vaso fittile rappr. Apollo il citaredo, Svo., Palermo, 1826.

¹² Mon., iii. pl. 17; Ann., 1835, p. 82.

¹³ Politi, Cinque Vasi di Premio, Concord., ii. 14; Bull., Arch. Nap., ii. p. 16; Gerhard, Arch. Zeit., 1843, p. 14.

¹⁴ Politi, Illustr. ad un Vaso rappr. Cassandra e Ajace d'Oileo, Svo., Palermo, 1828; Minervini, Bull., Arch. Nap., i. p. 14; Gerhard, A. Z., 1843, 61, Poseidon und Amymone.

¹⁵ Politi, ibid.; also Descr. di due Vasi Greco-Sicili, Svo., Girg., 1831.

¹⁶ Politi, Descr. di due Vasi, l. c.

¹⁷ Kramer, Ueber die Herkunft, s. 119.

¹⁸ Akragas was either a colony of Gela (Strabo, vi. 5), or, according to one reading of the Ionians, Scymnus (l. 275-292) makes the founders inhabitants of Gela,

prevalence of Ionic and Attic Greek as a polite language, may account for the appearance of this dialect. Vases of fine style have also been discovered at Catania, and some with black figures at Alicata.¹ Vases with red figures, of good style, have been found at *Aderno*, *Adranon*, at the foot of *Etna*.²

In the public museum at *Malta* are also some vases of Phœnician and later Greek style, with Bacchanalian subjects. One represents the capture of *Midas*.³ Another has *Eros*, with his name.⁴ The vases are said to resemble those found in Sicily and Campania. Earthen sarcophagi of Phœnician type, shaped like Egyptian mummy cases, were found at *Malta* A.D. 1624.⁵

Passing from Sicily to the coast of Africa, the site of *Bengazi*—the old *Euhesperis* of the *Kyrenaika*, which subsequently obtained the name of *Berenike* from the queen of *Ptolemy Philadelphos*—abounds in sepulchres, in which have been found a very large number of vases of the later style of art, like those of *Lucania* and *Apulia*. Of these the most remarkable are the *Panathenaic* vases, which have black figures on a red ground, and the usual inscription of “[I am] one of the prizes from Athens,” accompanied with the names of the following archons:—*Hegesias* and *Nikokrates*, who were archons at Athens in the 4th year of *CXI. Olympiad*, B.C. 334; *Kephisodoros*, who was archon in the 2nd year of *CXIV. Olympiad*, B.C. 323; *Archippos*, who was archon of the 4th year of the same *Olympiad*, B.C. 321; and *Theophrastos*, whose name occurs as that of archon of the 1st year of *CX. Olympiad*, B.C. 340, or of *CXVI. Olympiad*, B.C. 313.⁶ They are remarkable for showing the later period at which black figures were used.⁷ These vases, from the Atticism of their inscriptions, are conjectured to have been imported from

but interpolates the description between the Ionian colonies of *Selinos* and *Mesene*.

¹ Jahn, *Vasensammlung*, s. xxxii.

² Bull., 1843, p. 129.

³ De Witte, Bull., 1842, p. 43.

⁴ Reidesel, *Reise*, p. 74; Jahn, *Vasensammlung*, s. xxix.

⁵ Abela, G. F., *Descrittione di Malta*, 8vo., 1847, n. 12.

⁶ Cf. ΑΓΑΣΙΑΣ ΑΡΧΟΝ ΤΟΝ ΑΘΕΝΕΩΝ ΑΘΛΟΝ, R. Rochette, *Ann.*, vi. 287, n. 2; Böckh, *Corp. Inscr. Græc.*, ii. p. 70, No. 2035; P. Lucas, ii. 84. Some of these vases from the *Cyrenaica*

are in the Museum of Leyden; Lenormant and De Witte, *Élite des Monuments*, *Introd.*, p. xix. Many of these vases are like those found at *Nola*, while others resemble the pottery of *Melos*, especially the coarser fabrics; while the appearance of the head of *Jupiter Ammon* on a vase indicates a local fabric. Lenormant and De Witte, *Élite*, *Introd.*, xxiv. and n. 2; Jahn, *Vasensammlung*, s. xxviii. xxix.

⁷ Lenormant, *Revue Archéologique*, 1848, p. 230; Paul Lucas, t. ii. p. 84, ed. Amst., 1714; Böckh, *Corp. Inscr. Græc.* t. ii. p. 70, No. 2035.



ATHENIAN PRIZE VASE (FROM NEAR BENGALI.)

Athens. Two other vases of a supposed historical import have also been found there, one representing a Persian king attacked by a lion, the other Aristippos between Arete, his daughter, and Aphrodite.¹ These last have inscriptions in the Doric dialect. Besides the prize vases, many small vases and a few large of later style, some few polychrome, with subjects of little interest, and resembling the later vases found at Ruvo, Apulia and the Basilicata, have been exhumed here, and at the adjoining spots of *Ptolemata*, or Ptolemais, and *Tukera*, or Teucheira. It is from this site the later Athenian prize vases just mentioned were obtained, bearing the name of Athenian archons from Nikokrates, B.C. 334—to Theophrastus, B.C. 313. One has the name of the potter Kittos. Others had Triptolemos instead of the cock on the columns, and one Harmodios and Aristogeiton on the shield of Athene.² Of the vases in the Louvre, Mr. C. T. Newton describes those coming from the Kyrenaika as very interesting. He considers the vases with black figures, with the names of Athenian archons, as being in a style of complete decadence. The figures have the small heads and general proportions of the school of Lysippus; the drawing is very coarse, and, compared with the drawing of other vases, may be called cursive. On each of the two columns, between which Athene stands, is Niké, holding an aplustron. Their form is the late Basilicatan kind of amphora. A number of very interesting vases and terra-cottas have been brought from the Kyrenaika. The vases seem to be of Athenian manufacture; among them many polychrome ornaments in relief, gilt. One vase is a mixture of painting and bas-relief. Eros is seen seated on a rock fishing, the rock raised in relief, the wings of the Eros painted red, the accessories gilt, before him are two figures hauling in a net; all on a black ground. The composition is elegant and graceful, like the mural paintings of Pompeii. There is also a vase with a curious caricature of Herakles, after his Libyan victory, standing in a chariot driven by Niké, to which are harnessed four Kentaurs, their faces of the Nubian type; very grotesque, and full of comic expression. Vases have also been found at Tripolis, on the same coast. They are also of late style, few with black figures, the greater portion with red figures, and unimportant subjects, principally ornaments. A few of like style have also been discovered at *Leptis*.³ To the other vases found on the

¹ Lenormant, *Nouvelles Annales*, 1847, 301.

² De Witte, *Études*, pp. 5-6.

³ Jahn, *Vasensammlung*, s. xxix.

African coast and in Egypt, allusion has been already made—such as those of Coptos, famous for being made of an aromatic earth.¹ Naukratis was celebrated for its *phialai* having four handles, and a glaze so fine that they passed for silver. One of the doors of the city was called the Potters' door.² The vases were not made upon the wheel, but modelled with the hand.³ In the catacombs of Alexandria, vases with a pale paste, and painted in the last style of Greek art, have been discovered, some of which are now in the Louvre,⁴ and others in the British Museum. Their paste occasionally is of a violet colour.⁵ According to Skylax the Phœnicians carried to the African Arulonpolis, or as corrected Doulon-polis or Doulopolis, "slave-city," the pottery of Athens.⁶

The northernmost point at which vases have been found is *Kertch*, the ancient *Panticapæum*, one of the other colonies of the Milesians, in the Kimmerian Bosphoros, celebrated at a later period for its commerce, and in A.C. 120 finally subdued by Mithridates. About 400 vases, scarcely a fourth of which have subjects of the least importance, have been found in this locality. Few have black figures, and their drawing is in the careless and free style of the Greek potteries. The rest are principally small vases, with red figures, of the later style of art, and some of these are polychromatic, and ornamented with gilding. The most remarkable of these vases is that of the Athenian potter Xenophantos, having for its subject a combat of gryphons and the Arimaspoi, a story of local interest. These vases appear to be about the time of Leukon king of the Bosphoros, who flourished A.C. 393–353. Fragments of a vase of the artist Epiktetos have also been discovered in this vicinity.⁷ Most of these are now in the Hermitage of St. Petersburg. They are probably Athenian, most of them ill-preserved. One from this site, at present in the Bibliothèque Nationale at Paris, has a beautiful black glaze, and a bas-relief in the midst of it.⁸ The vases have red figures,

¹ Brongniart, *Traité*, i. p. 582.

² Krause, *Anguol.* p. 137.

³ Brongniart, *ibid.*; *Athenæus*, x. c. 61.

⁴ Brongniart, l. c. 582.

⁵ *Mus. de Sèvres*, i. 18.

⁶ *Acad. des Inscr. et Belles-Lettres*, *Comptes Rendus*, n. s., vi. 206.

⁷ For the vases found here see Annali, 1832, p. 6; Dubois de Montpéroux, *Voyage autour du Caucase*, Pad.

1843, Pl. 7–15; Ashik, *Bosph. Reich.* 4to, Od. 1848–49, iii. t. 3. 26; *Bull.* 1841, p. 105; Köhne in the *Bulletin de la Soc. Arch. et Num. de St. Pétersbourg*, ii. 7.; Jahn, *Vasensammlung*, s. xxviii. A coin of Leucon was found with a vase. *Annali*, xii. 13; Ouvaroff, *Antiquités du Bosphore Cimmérien*, vol. iii. pp. xlv.–lxviii.

⁸ Brongniart, *Traité*, i. 578. Engravings of these vases will be found

and art of the style of the decadence of the art, the workmanship being coarse, and the subjects uninteresting; such as the Dionysiac thiasos,¹ gymnastic scenes,² and those of private life.³ Their shapes were the *hydria*, *kalpis*, *pelike*, and *lekane*.⁴

In the sepulchres of Greece, the Islands, and Italy, a class of ware has been found, quite distinct from the preceding, and resembling the enamelled stone ware of the Egyptians and Babylonians already described. Many Egyptian perfume vases have been found in the sepulchres of Etruria; and as their hieroglyphs⁵ are identical with those found in Egypt, it is probable that they were imported into Etruria from that country. Amongst them are several *aryballoi*, of the pale green ware, with reeds in shape of the flower of the papyrus, and handles like apes with inscriptions, a class of vases which came into use in Egypt in the sixth century, B.C., under the rule of the Psammetichi of the 26th dynasty. There are, however, some other vases of this class of ancient fayence, or porcelain, which are not so decidedly Egyptian, such as certain jars, ornamented with zig-zag white ornaments and maroon petals, on a pale, dull green ground, and which may be imitations by Greek potters of this foreign ware.⁶

The specimen here represented was found by Campanari in a tomb at Vulci. Some very beautiful specimens have been discovered in the tombs of Southern Italy. A beautiful small *kalathos*-shaped vase procured at Naples, and now in the British Museum, is of a pale green, inlaid with blue and white ornaments; and a *prochoos*, or



No. 172.—Jar of Enamelled Ware. Vulci.

in Dubois de Montpéroux, *Voyage autour du Caucase*, etc., Paris, 1843, 6 vols. atlas folio, and Anton Ashik, *Bosphorische Alterthümer*, Odessa, 1848; cf. *Annali*, 1840, p. 6.

¹ Gerhard, l. c. s. 195; Dubois de Montpéroux and Ashik, l. c.

² *Ibid.* These principally are draped and enveloped figures.

³ ΖΕΝΟΦΑΝΤΟΣ ΕΠΟΙΗΣΕΝ ΑΘΗΝ. Bull., 1837, p. 47, 1841, pp. 108, 109; Dubois de Montpéroux, *Voyage au-*

tour du Caucase, V. Classe at Kertch. These vases exhibit proofs of a local fabric; Lenormant and De Witte, *Introd.*, xxiii.

⁴ Bull., 1841, p. 108. Dubois de Montpéroux, *Atlas*, pl. vii.; Gerhard, *Denkmäler, Forschungen und Berichte*, 1850, s. 193. *Compte rendu d. l. Comm. Imp. Archéol.* p. St. Petersburg. 1867 and foll.

⁵ Micali, *Mon. Inedit.* tav. vii.

⁶ *Mus. Etrus. Vatic.* ii. iv.

bottle, most delicately decorated with ornaments of the same kind, came from the same place.

Several *lekythoi*, or little toilet vases, of this ware, have been discovered in the tombs of Melos and Cære, and at Vulci. Their shapes show that they had not an origin purely Oriental, having been delivered from moulds, and then glazed. They are in the shape of a female kneeling, and holding a jar, the heads of satyrs and nymphs, alektryons and hedgehogs. In the Egyptian grotto of the Polledrara at Vulci were found scarabæi and beads, also of this ware. At Athens one was found in the shape of a double head of Herakles and Omphale,¹ and at Melos another in the form of a hedgehog.² In the early tombs of Kameiros at Rhodes, many glazed vases were found mixed with objects of Egyptian porcelain. Some of these vases were apparently Egyptian, but others may have been made by Phœnicians. Amongst the shapes were small *alabastra*, with friezes of men and animals in relief, compressed globular little jars like the Egyptian, also ornamented with friezes and bands in relief. Many *lekythoi*, or *aryballoi*, in the shape of females holding jars, or playing on the flute, apes, lions, hedgehogs, or porcupines, the latus fish and the dolphin. They are now in the British Museum. To the later period of this glazed ware belong the *oinochoai*, inscribed with the names of the Ptolemies, found at Alexandria, and already mentioned, and some other glazed vases in the shape of *oinochoai*, and *lamps* of a yellowish-brown colour. This glazed ware was continued under the Roman Empire. Several objects of this ware, consisting of heads, scarabæi, unguent vases, and figures of Egyptian deities, have been found at Capo del Sevo, the ancient Tharras, on the north of the Gulf of Oristano. Many of them resembled Phœnician types, or treatment in their art. Their glaze was a pale green, resembling that of the ware of the 26th dynasty, and one scarabæus bore the name of Psammetichus, showing that these objects were probably not older than B.C. 600. This city was founded by the Phœnicians, or Carthaginians, and existed till the reign of the Roman Emperor Philip.³

The discovery of painted vases, and the general admiration which they excited among the lovers of the fine arts, gave rise to several imitations. The first of these were made by Wedgewood.

¹ Panofka, Rech., p. 25, pl. iii. 55.

² Bull., 1831, pp. 184-90.

³ De la Marmora, Voy. en Sard., ii. pp. 359-447; Bull. Arch. Sard. 1857, p. 139.

His paste is, however, heavier, and his drawings far inferior to the antique in freedom and spirit. At Naples, chiefly through the researches and directions of Gargiulo, vases have been produced, which in their paste and glaze resemble the antique, although the drawings are vastly inferior, and the imitation is at once detected by a practised eye. They are far inferior in all essential respects to the ancient vases. Even soon after the acquisition of the Hamilton collection by the public, the taste created for these novelties caused various imitations to be produced. Some of the simplest kind were made of wood, covered with painted paper, the subjects being traced from the vases themselves, and this was the most obvious mode of making them. Mr. Battam also has made very excellent facsimiles of these vases, but they are produced in a manner very different from that of the ancient potters, the black colour for the grounds or figures not being laid on with a glaze, but merely with a cold pigment which has not been fired, and their lustre being produced by a polish. Such a process by no means gives them the extreme beauty of the better specimens of the ancient potteries, and in technical details they do not equal the imitations made at Naples, some of the best of which have occasionally deceived both archæologists and collectors. Even in the times of antiquity many counterfeits existed, for the potters evidently often endeavoured to assume the names of their rivals, without infringing the laws of their respective states, by inscribing them on their vases in an illegible manner. These, however, can scarcely be classed in the category of ancient forgeries, like the Etruscan painted vases, imitated from the Greek. These are chiefly found on Etruscan sites; but some few from Athens itself show that they were manufactured at home. They may possibly have been a particular style of fabric, introduced as a novelty to attract the popular taste, and subsequently abandoned. One of the most remarkable fabricated engravings of these vases was that issued by Brondsted and Stackelberg, in a fit of archæological jealousy. A modern archæologist is seen running after a draped female figure, called ΦΗΜΗ, or "Fame," who flies from him exclaiming, ΕΚΑΣ ΠΑΙ ΚΑΛΕ, "A long way off, my fine fellow!" This vase which never existed except upon paper, deceived the credulous Inghirami, who too late endeavoured to cancel it from his work. Other vases, evidently false, have also been published.¹

¹ Inghirami, *Vasi Fittili*, i. tav. xiii.; | ccc., and another in D'Hancarville, ii.
a false vase also is published in Passeri, | 84; D'Hancarville, ii. 71.

In the ancient times of Rome, these vases bore a high value, and sold for enormous sums to connoisseurs, which has also been the case in modern times. Cleopatra spent daily on the fragrant or flowery ware of Rhossos, a Syrian town, six minæ.¹ Of the actual prices paid for painted vases, no positive mention occurs in classical authorities, yet it is most probable that vases of the best class, the products of eminent painters, obtained considerable prices. Among the Greeks, works of merit were at all times handsomely remunerated, and it is probable that vases of excellence shared the general favour shown to the fine arts. For works of inferior merit only small sums were paid, as will be seen by referring to the chapter on inscriptions, which were incised on their feet, and which mentioned their contemporary value. In modern times little is known about the prices paid for these works of art till quite a recent period, when their fragile remains have realised considerable sums. In this country the collections of Mr. Townley, Sir W. Hamilton, Lord Elgin, and Mr. Payne Knight, all contained painted vases; yet, as they included other objects, it is difficult to determine the value placed on the vases. A sum of 500*l.* was paid in consideration of the Athenian vases in Lord Elgin's collection, which is by no means large when the extraordinary nature of these vases is considered, as they are the finest in the world of the old primitive vases of Athens. 8400*l.* were paid for the vases of the Hamilton collection, one of the most remarkable of the time, and consisting of many beautiful specimens from Southern Italy. The great discoveries of the Prince of Canino, in 1827, and the subsequent sale of numerous vases, gave them, however, a definite market value, to which the sale of the collection of Baron Durand, which consisted almost entirely of vases, affords some clue. His collection sold in 1836 for 313,160 francs, or about 12,524*l.* The most valuable specimen in the collection was the vase representing the death of Kroisos, which was purchased for the Louvre at the price of 6600 francs, or 264*l.* The vase with the subject of Arkesilaos brought 1050 francs, or 42*l.* Another magnificent vase, now in the Louvre, having the subject of the youthful Herakles strangling the serpents, was only secured for France after reaching the price of 6000 francs, or 240*l.*; another, with the subject of Herakles, Dejanira, and Hyllos, was purchased for the sum of 3550 francs, or 142*l.* A *krater*, with the subject of

¹ Athen. vi. 229, e.

Akamas and Demophon bringing back Aithra, was obtained by Magnoncourt for 4250 francs, or 170*l*. A Dionysiac amphora of the maker Exekias, of the archaic style, was bought by the British Museum for 3600 francs, or 142*l*. in round numbers. Enough has, however, been said to show the high price attained by the most remarkable of these works of art. The inferior vases of course realised much smaller sums, varying from a few francs to a few pounds; but high prices continued to be obtained, and the sale by the Prince of Canino in 1837, of some of his finest vases, contributed to enrich the museums of Europe, although, as many of the vases were bought in, it does not afford a good criterion as to price. An *oinochoe*, with Apollo and the Muses, and a *hydria*, with the same subject, were bought in for 2000 francs, or 80*l*. each. A *kyliax*, with a love scene, and another with Priam redeeming Hektor's corpse, brought 6600 francs, or 264*l*. An amphora with the subject of Dionysos, and a cup with that of Herakles, sold for 8000 francs, or 320*l*. each. Another brought 7000 francs, or 280*l*. A vase with the subject of Theseus seizing Helen, another with the arming of Paris, and a third with Peleus and Thetis, sold for 6000 francs, or 240*l*. Nor can the value of the finest specimens of the art be considered to have deteriorated since. The late Mr. Steuart was offered 7500 francs, or 300*l*. for a large *krater*, found in Southern Italy, ornamented with the subject of Kadmos and the dragon; 3000 francs, or 120*l*., were paid by the British Museum for a fine *krater* ornamented with the exploits of Achilles; 2500 francs, or 100*l*., for an amphora of Apulian style, with the subject of Pelops and Oinomaos at the altar of the Olympian Zeus. For another vase, with the subject of Mousaios, 3000 francs, or 120*l*. were paid, and 2500 francs, or 100*l*., for the Athenian prize vase, the celebrated Vas Burgonianum, exhumed by Burgon. At Mr. Beckford's sale, the late Duke of Hamilton gave 200*l*. for a small vase, with the subject of the Indian Bacchus. The passion for possessing fine vases outstripped these prices at Naples; 2400 ducats, or 500*l*., was given for the vase with gilded figures discovered at Capua. Still more incredible, half a century back, 8000 ducats, or 1500*l*., was paid to Vivenzio for the vase in the Museo Borbonico representing the last night of Troy; 6000 ducats, or 1000*l*., for the one with a Dionysiac feast; and 4000 ducats, or 800*l*., for the vase with the grand battle of the Amazons, published by Schulz. Another vase, for which the sum of 1000*l*. was paid, was the so-called Capo di Monte

Vase, purchased by the late Mr. Edwards, at Naples. It is an amphora 3 feet 6 inches high, with medallion handles, on which are modelled Gorgons' heads, Satyrs and Nymphs; the subject has no remarkable interest, on one side is an Amazonomachia, on the other a sepulchre. For the large colossal vases of Southern Italy from 300*l.* to 500*l.* has been given according to their condition and style of art. But such sums will not be hereafter realized, not that taste is less, but that fine vases are more common. No sepulchre has been spared when detected, and



No. 173.—Lekythos. Triumph of Indian Bacchus.

no vase neglected when discovered; and vases have been exhumed with more activity than the most of precious relics. The vases of Athens, with white grounds and polychrome figures, have also been always much sought after, and have realized large prices, the best preserved examples fetching as much as 70*l.* or 100*l.* Generally those vases which are finest in point of art have obtained the highest prices, but in some instances they have been surpassed in this respect by others of high literary or historical value. As a general rule, vases with inscriptions have always been most valuable, the value of these

objects being much enhanced when inscribed with the names of potters or artists, or with remarkable expressions. The inferior kinds have fetched prices much more moderate, the *kylikes* averaging from 5*l.* to 10*l.*, the *amphoreis* from 10*l.* to 20*l.*, the *hydriai* about the same; the *krateres* from 5*l.* to 20*l.*, according to their general excellence, the *oinochoai* about 5*l.*, and the miscellaneous shapes from a few shillings to a few pounds. Of the inferior vases, the charming glaze and shapes of those discovered at Nola have obtained the best prices from amateurs. Those of Greece Proper have also fetched rather a higher price than those of Italy, on account of the interest attached to the place of their discovery. Many charming vases of unglazed terra-cotta have

rivalled in their prices even the best of the painted vases.¹ Although there are scarcely limits to the desire of possessing noble works of art, it will be seen that vases have never excited the minds of men so much as the nobler creations of sculpture, or of painting; nor have they reached the fabulous value of Sèvres porcelain or Dutch tulips. Even at the present day their price in the scale of public taste has been equalled, if not excelled, by the porcelain of the supposed barbarian Chinese, and Chelsea may pride itself that its china in value, if not in merit, has surpassed the choicest productions of the furnaces of Italy and Athens.

¹ Some account of the prices paid for vases will be found in the "Description des Antiquités et Objets d'Art qui composent le cabinet de feu M. le Chev. E. Durand," by M. J. De Witte, 8vo, Paris, 1836; in the "Supplément à la Description des Antiquités du cabinet de feu M. le Chev. E. Durand;" and in the "Description d'une collection des vases peints et bronzes antiques provenant des fouilles de l'Etrurie," 8vo, Paris, 1837; also by M. De Witte.

PART III.

ETRUSCAN POTTERY.

CHAPTER I.

Etruscan Terra-Cottas — Statues — Busts — Bas-reliefs — Sarcophagi — Vases — Brown Ware — Black Ware — Red Ware — Yellow Ware — Painted Vases — Imitations of Greek Vases — Subjects and Mode of Execution — Age — Vases of Orbetello and Volaterra — Vases with Etruscan Inscriptions — Latin Inscriptions — Enamelled Ware — Other sites.

FROM Grecian pottery the transition is natural to the Etruscan, as that people derived their arts from their Asiatic ancestors and Hellenic masters. Few remains, however, of their productions have reached the present day with the exception of vases and bronzes, of which an immense number has been found, and which convey a very distinct notion of the Etruscan art. It is not, however, possible to trace the Etruscan arts in clay in so distinct a manner as the Greek or Roman, owing to the want of a literature among the Etruscans. Bricks and tiles they seem to have seldom employed, most of the public buildings and sepulchres having been composed of tufo.¹ Gori has, indeed published several tiles, some plain and others with flanges, from the Museum Buccellianum,¹ having inscriptions in the Etruscan language, either engraved or painted upon them, commemorating the name and titles of the deceased, like the inscriptions upon the sarcophagi. According to Buonarroti, tiles were employed for closing the recesses in the chambers within which were placed the little sarcophagi which held the ashes of the dead.² These were principally found in the sepulchres of Chiusi or Camars. One specimen had, besides the usual inscription, the figure of the dead incised upon it.³ At a later period, such

¹ Gori, *Mus. Etrus.* tom. III. p. 134, and foll. t. xxviii. xxx.

² Dempst. ii. supp. xxvi. p. 36.

³ Gori, p. 135.

tiles were also used in graves, to cover the body laid at full length. Some, which bear bilingual inscriptions, in the Etruscan and Latin languages, show them to be not much older than the latter days of the Roman republic, or the commencement of the empire. According to Strabo, the walls of *Arretium*, or Arezzo, were made of these tiles, but no traces of these ancient walls remain.¹ Some portions of the architectural decorations of tombs, however, were made of terra-cotta;² and sometimes certain altars, or other embellishments of sepulchres, decorated with bas-reliefs, were moulded of the same material. At Cervetri have been found the antefixal ornaments at the end of the large imbrices or joint tiles, with representations of the head of the Gorgon, modelled in the style of the earliest vases with yellow grounds, and painted with colours in *engobe*. From the same locality are said to have come the revetment of the walls of a tomb made of slabs, about four feet high and one inch thick, having painted on them a series of mythical representations, treated in an archaic style, having some resemblance to the figures on the vases with yellow grounds. The figures on these slabs are principally painted in red and black on a cream-coloured ground, but it is difficult to say whether all the colours have been burnt in.

Notwithstanding the reputation of the Etruscans for their works in clay, few statues of importance have descended to us. Although some of the Greek authors,³ and of the modern Italian writers,⁴ claim the priority of the art of making figures in terra-cotta for Italy, there can be no doubt that the Etruscans, in their modelling, imitated the Greeks. It must be conceded that the art of modelling in clay preceded that of working in metals, in which last the Etruscans particularly excelled,⁵ especially in the mechanical treatment. The arrival of the Korinthian Demaratus, and of the artists in his train, in Italy, is the earliest record that can be referred to, of the art of modelling clay; working in bronze having been imported from Greece. The most remarkable for its size and execution is a group of a male and female figure, reposing on a couch, found at Cervetri, of the same style of art as the early bronzes, and wall paintings of the sepulchres of Italy. The figures are life-size, of rather

¹ Strabo, V. p. 226; Dennis, II. p. 421.

² Dennis, II. 479.

³ Tatian. Orat. adv. Græc. c. i.

⁴ Campana, Ant. op. in Plastica, c. iv. p. 10.

⁵ Pliny, xxxv. c. 16-44.

slender proportions, with smiling features, the drapery flat and formal. This group is made of a clay, mixed with volcanic sand, resembling the red ware, and is decorated with colour. It is said to come from Cervetri, where similar figures in relief, of pale-red terra-cotta, have also been discovered, all probably older than the foundation of Rome. To the earliest period of Greek art, and to what is called the Egyptian style, have been referred a small figure in Berlin, the torso of a Juno Sospita in the same museum, and the bas-relief of Velletri.¹ It is chiefly from the Roman writers that our knowledge of Etruscan statues in terra-cotta is derived, as the Romans, unable themselves to execute such works, were obliged to employ Etruscan artists for the decoration of their temples, as will be subsequently seen in the description of Roman statues. Volcanius or Turianus of Fregenni or Fregellæ, or Veii, was employed by Tarquinius Priscus to make the statue of Jupiter in the Capitol, which was of colossal proportions.² The quadriga placed on the acroterium of the same temple, and a figure of Hercules in the Forum Boarium, were modelled in the same material.³ Numa also consecrated a double statue of Janus, or a statue of the two-headed Janus, of terra-cotta.⁴

According to Pliny, the art of statuary was so old in Italy that its origin was unknown.⁵ There was an export trade thence even to Greece, the greater part of which, in all probability, consisted of works in metal.⁶ The art of working in terra-cotta, according to the same author, was principally cultivated in Italy, and by the Etruscans. They may indeed have worked from foreign models, and perhaps from the statues of the Egyptians, with which the Etruscans first became acquainted when Psammetichus I. B.C. 654, threw open Egypt to the commerce of the world, in the second century of the era of Rome. It was subsequently that the Romans employed Etruscan artists, and Tarquinius Priscus placed in the Capitol a terra-cotta statue of Jupiter, made by Volcanius or Turianus.⁷ Besides these,

¹ Hirt, *Geschichte der Bildende Kunst*, s. 93.

² Pliny, *N. H.* xxxv. xii. 45; cf. Sillig. *Dict. of Artists*, 8vo, London, 1836, p. 137.

³ Plutarch, *Vit. Poplic.* i. 409; Pliny *N. H.* xxxv. c. 45; cf. also Martial, *xiv. Ep.* 178.

⁴ Pliny, *loc. cit.* xxxiv. vii. 16.

⁵ *Ibid.*, xxxiv. c. vii. 16; xxxv. 44, I. c. 54; Dionysius, III. c. 46; Strabo, V. c. 2.

⁶ *Ibid.*, *loc. cit.*

⁷ Pliny, *N. H.* xxxv. c. 45; Campaña (*loc. cit.* p. 13) prefers the reading "Frogenis" to "Fregillis," the Volscian town. See Sillig's notes to Pliny, I. c.

there were numerous fictile statues in the temples of Rome called *signa Tuscanica*, distinguished by their barbarous rigidity, and their resembling in many respects the works of the Æginetan school. The Etruscans probably continued to supply Rome with statues till Southern Italy submitted to her arms. The popular legends invested these fictile statues with a halo of superstition. The horses in the quadriga on the apex of the temple of Jupiter Capitolinus were reported to have swollen instead of contracting in the furnace, a circumstance supposed to prognosticate the future greatness of Rome.¹

No vestiges of any of these statues remain, and remarkably few small figures have been found in excavations made in Etruria, but some singular busts and models of viscera have been discovered on the sites of the ancient Gabii and at Vulci. The busts represent the face in profile and the neck; the back is flat, to allow of the busts being attached to the wall, and has in the centre a hole for a peg to fix it. Models of hands, feet, of the breasts and viscera, have also been found, some having plug-holes² for fixing them to statues, either made of other materials, or in separate pieces,



No. 174.—Etruscan Female Bust. Vulci.

like the acrolithic statues of Greece. Some of these may have been *charisteria*, or thank-offerings, like those at Athens.

No bas-reliefs like those employed by the Romans to decorate the walls of edifices have been discovered in recent excavations, although it is probable that some of the temples were decorated with terra-cotta friezes. In the tombs, however, a considerable number of sarcophagi have been discovered, the greater part of small proportions, ornamented with subjects in bas-relief. The bas-relief models found at the ancient Gabii have been already mentioned. In connection with these may be mentioned some

¹ Festus v. Ratumena.

² D'Agincourt, Recueil, Pl. xviii. 4-7; xxii. 1-5.

bas-reliefs found in the Sabine territory, engraved in the work of D'Agincourt.

Although the more important sarcophagi of the Etruscans were made of alabaster, tufo, and peperino, a considerable number, principally of small size, were of terra-cotta. Some few were large enough to receive a body laid at full length. The reliefs in the smaller ones seem to have been moulded. The colour of their paste is either pale red or pale yellow, and some which were discovered in the tombs of Tarquinii and Volterra contained traces of pyroxene. Two large sarcophagi, removed from a tomb at Vulci, are now in the British Museum. The lower part, which held the body, is shaped like a rectangular bin or trough, about three feet high and as many wide. On the covers are recumbent Etruscan females, modelled at full length. One has both its cover and chest divided into two portions, probably because it was found that masses of too large a size failed in the baking. The edges at the point of division are turned up, like flange tiles. These have on their fronts either dolphins or branches of trees, incised with a tool in outline. Other sarcophagi of the same dimensions are engraved in the works of Inghirami and Micali, and are imitations of the larger ones of stone. Many of the smaller sort, which held the ashes of the dead, are of the same shape, the body being a small rectangular chest, while the cover presents a figure of the deceased in a reclining posture. They generally have in front a composition in bas-relief, freely modelled in the later style of Etruscan art, the subject being of funereal import; such as the last farewell to the dead, combats of heroes, especially one, in which an unarmed hero, the supposed Echetus, is fighting with a ploughshare;¹ the parting of Admetos and Alkestis in the presence of Death and Charon,² and demons appearing at a repast.³ Some few have a painted roof. All these were painted in water-colours, upon a white ground, in bright and vivid tones, producing a gaudy effect. The inscriptions were also traced in paint, and not incised. A good and elaborate example of taste in the colouring of terra-cotta occurs on a small sarcophagus in the British Museum. Here the flesh is red, the eyes blue, the hair red, the wreath green, and the drapery of the figure is white, with purple limbus, and crimson

¹ Brongniart, *Mus. Cer.*, I. 3; Inghirami, *Mon. Etrusc.* tab. xxxviii. p. 25.

² Inghirami, i. p. 324.

³ Bull. 1844, p. 87.

border. The pillars are red, with purple and blue stripes. The beards and hair are bluish-purple, the arms blue, the inside of the shield yellow, with a blue ground; the chlamydes yellow, purple, and crimson; one blue, lined with purple; the mitræ red and blue. Even the pilasters are coloured white, with red flutes; the festoon of the capital is green, and the abacus red, the dentals yellow, with a red boss. The inscription is in brown letters on a white ground. Such a colouring is gaudy, fantastic, and scarcely appropriate.

Specimens of terra-cotta sarcophagi have been engraved by Dempster¹ and Gori.² According to Lanzi and Inghirami³ they are seldom found at Volterra, while they are frequently discovered in the sepulchres of Chiusi and of Monte Pulciano.⁴ They are the prototypes of the Roman urns, which were ranged in niches round the columbaria or sepulchral chambers.

Beside statues, reliefs, and sarcophagi, numerous vases, differing in paste and composition, have been discovered in the different tombs of Etruria. The principal varieties are: 1, Brown-ware; 2, Black-ware; 3, Red-ware; 4, Yellow-ware. The brown-wares are apparently the oldest. Their colour is a greyish-brown, probably from their having been imperfectly baked; sometimes, however, they are red in the centre. Some vases of this class, the fabric of which is exceedingly coarse, and which are ornamented with rude decorations, consisting of punctured or incised lines, spirals, raised zigzags, bosses, and projecting ornaments applied after they were made, resemble in their character the Teutonic vases found on the banks of the Rhine, and certain Celtic ones that occur in France and Britain, from which they are often scarcely to be distinguished.⁵ They consist of jugs, oinochoai, small vases with two handles, and wide cups like the *kyathos*. In the rudeness of their shapes, and peculiar treatment, they seem to be imitations of vases carved out of wood, such as we know the cissibion to have been. The most remarkable and interesting of them are those found under the volcanic tufo, near the Alban lakes, which are in the shape of a tugurium or cottage, and must have contained the ashes of the early inhabitants of Latium. Other vases of the same

¹ De Etruria regali, i. tab. liii.-lv.

² Mus. Etr. III. Præf. xxii., tom. I. p. 92; cf. Tab. clvii. clviii. exci.

³ Mon. Etrusc. i. tab. iii. p. 15.

⁴ See also Mus. Etr. lxxiii. xevi;

Gori, I. tab. lxxvii. I. p. 155; tab. clvii. clviii. clx.

⁵ Brongniart, Traité, i. p. 417; Dorow, Poteries Étrusques proprement dites, 4to. 1829.

colour, ornamentation, and shape have been found in the suburbs of Rome, and also in Etruscan localities, consisting of *holkia*, *kantharoi*, plates and cups. Their decorations are bosses, studs,



No. 175.—Tugurium vase From Albano.

concentric and reticulated or hatched bands.¹ Considerable difference of opinion has however prevailed respecting the age of these vases.² By some they are supposed to be relics of the primitive inhabitants of ancient Rome; by others, of those of Alba Longa. One in the British Museum, presented by Mr. W. R. Hamilton, is filled with the ashes of the dead, which were introduced by a little door. This door was secured

by a cord passing through two rings at its sides, and tied round the vase. The cover or roof is vaulted and apparently intended to represent the beams of a house or cottage. The exterior has been ornamented with a mæander in white paint, traces of which still remain. They were placed inside a large two-handled vase which protected them from the superincumbent mass. Although the fact of their having been found under beds of lava, originally led to an exaggerated opinion of the antiquity of these vases, there can be no doubt that they are of the earliest period of Etruscan art. The curious contents of one of them, published by Visconti, confirm their very primitive use. They have no glaze upon their surface, but a polish produced by friction. At Cære have also been found some of the earliest specimens of painted vases, evidently manufactured upon the spot by the native settlers, and exhibiting traces of Greek rather than of Etruscan art. The paste of which these vases are made is pale reddish-brown, speckled black, with volcanic sand, and gleaming with particles of mica. Upon the ground of these vases the

¹ De Witte, *Études*, pp. 50-57. *Archæologia*. xxxviii. p. 188.

² Urns in shape of cottages, of brown Etruscan ware (*Bull.* 1846, p. 94), supposed to be of the Swiss guards in the service of the Romans, were found near

Albano. They were excavated in 1817, by Giuseppe Carnevali of Albano, and illustrated by Sig. Alessandro Visconti, *Sopra alcuni Vasi sepolcrali rinvenuti nelle vicinanze delle antica Alba-Longa. Roma*, 1817.

subjects have been painted in white upon a coarse black background, or in the natural colour of the clay. Dental, helix, herring-bone, and calix patterns abound, some covering the whole vase, but on some of the vases of this class are introduced birds, lions, gryphons, and even fish. Some of the figures of animals are small, and drawn in outline like those of the fawn-coloured vases found at Melos, Thera, and Athens, but many of the others are large coarse figures, resembling in style and treatment those of the earliest Greek vases of the style called Phœnician or Egyptian. None of these early vases have incised lines scratched on the figures to aid the effect of the painting, which was an opaque colour, laid on as fresco, and not

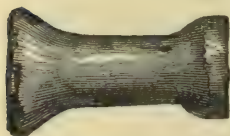


No. 176.—Group of vases, one in shape of a hut. From Albano.

burnt in as encaustic on the vases. The drawing was sketched out in white outline, sometimes consisting of a line of dots, by the artist, and the background subsequently filled in. The shapes of these vases also differ considerably from those of the later Hellenic vases, but resemble those of the fawn-coloured vases. Similar to these are two other ones, published by Micali, which were found at the ancient Cære or Cervetri. One in the shape of a Panathenaic amphora has more mica or tufo in its paste; the other, a hydria or three-handled water jar, more resembles the paste of the vases just described, and has a polish on its surface. All these have had subjects painted upon them in opaque colours, like those used on the sarcophagi, and in the mural paintings of the tombs, in blue, white, and vermillion;

one with the Athenian legend of the destruction of the Minotaur.¹

From the remote antiquity of their shape, the absence of human figures, the tempera character of their drawing, they are evidently to be referred to the oldest period of Cære or Agylla, probably to that historically designated as the age of the Pelasgi and Aborigines, which succeeded the occupation of the Siculi, during which period Agylla had maintained an intercourse with Greece Proper.² The subsequent conquest of the Etruscans probably introduced a different style of art,³ that



No. 177.—Cone, Vulci.

of the black and red Etruscan stamped and modelled ware—while the Greeks supplied the city, through the Port of Pyrgi, at a later period, with vases of all the principal styles of their art.⁴

Some objects resembling *latrunculi*, or curling-pins or *bilboquets* of this ware, have also been found at Vulci.

The next class are made of a paste entirely black, though rather darker on the edges than in the centre,⁵—and when imperfectly baked, the black has sometimes a lustrous jet-like polish. It has been conjectured that this ware was made of a black bituminous earth found in the Etruscan territory; according to others it is of a clay naturally yellow, but darkened by casting the smoke of the furnace upon it. Although some have conjectured that it is sun-dried, yet an attentive examination shows that it has been baked in kilns, but at a low temperature.⁶ There are, however, several varieties of this ware, dependent upon the place of manufacture. Sometimes it is thick and heavy, at others thin and light. It is found only in the sepulchres of Etruria, and belongs to the subdivision of lustrous vases with a tender paste.⁷ In many specimens the lustrous appearance is a mere polish, probably produced on the lathe. This ware was an improvement on the brown

¹ Monumenti Inediti, Pl. iv. v.

² Lepsius, Ueber die Tyrrhener, p. 39; Dennis, ii. p. 58.

³ Brongniart, Traité, l. c.

⁴ Canina, Cere Antica, p. 16. Cf. the dedication of treasures to Apollo at Delphi, Strabo, v. 220, and its consulting the oracle, Herodot. i. 167.

⁵ Brongniart, Traité, i. pp. 413-419.

⁶ Micali, Mon. In. p. 156.

⁷ An analysis of its paste gives a mean of 63·84 Silica, 14·42 Alumina, 7·9 Ox. Iron and Manganese, 3·25 Carb. Lime, 2·12 Magnesia, 7·34 Water, 1·83 Carbon.

Etruscan sort already described, and exhibits the highest degree of art attained by the Italian potteries. They are for the most part made with the hand, rarely if ever turned on the wheel. The ornaments are often incised with a pointed tool, and in such cases consist of flowers, resembling the lotus, festoons, rude imitations of waves, or spirals resembling the springs or armillæ known at a later period, and very similar to the ornaments on the early vases of Athens. Sometimes they appear to have been punched in with a circular stamp, and run round the vase; while in other instances figures of horses and other animals, are stamped in the interior.¹ Many of these vases have bas-reliefs, either modelled on the vase, or pressed out from its mould, which are disposed as a frieze running round its body. These friezes have been produced by passing a hollow cylinder round the vase, while the clay was moist, and before it was sent to the furnace, a process identical with that employed by the Assyrians and Babylonians, in order to prevent the clay tablets which they used for written documents being enlarged after they had been inscribed.² The treatment of the subject on the friezes is peculiar. The conventional arrangement of the hair, the rigidity of the limbs, the smile playing on the features,³ the rudeness and archaism of the forms, not unmixed, however, with a certain plumpness and softness of outline, reminds us of the early schools of Asia Minor and Aigina, as well as of the bas-relief of Samothrace, and the coins of Magna Græcia; all which belong to the style of art called by some Egyptian. In some instances the rudeness of the forms seems to be the effect of the material rather than of the artist's conceptions; and in this respect their bas-reliefs may be compared with the rude *asses* of the Etruscans, the circulation of which did not continue later



No 178.—Vase with moulded figures and cover. Vulci.

¹ Dennis, ii. 352.

² Storia d'Italia, tom. ii. p. 278, et seq.

³ Campanari, Intorno i vasi fittili

dipinti, in the Dissertazione dalla Pontificia Accademia Romana di Archeologia, tom. vii. 1836, pp. 5-7.

than beyond the third century B.C. Other specimens exhibit all the characteristics of Oriental art in the arrangement and treatment of the recurved wings, the monstrous animal combinations, such as the scrupulous exactitude of detail, and the ornamental repetition of the subject. The monotony of the moulded figures is often relieved by incised marks by which the minor details of the dress are indicated. Those who conceive that they exhibit traces of imitation should remember that imitative art is the product of a universal decadence—the



No. 179.—Oinochoe of Black Ware.

evidence that a nation has exhausted its intellectual capacity: and that Etruria fell in her meridian, when the arts of her neighbours bloomed in unrivalled beauty.

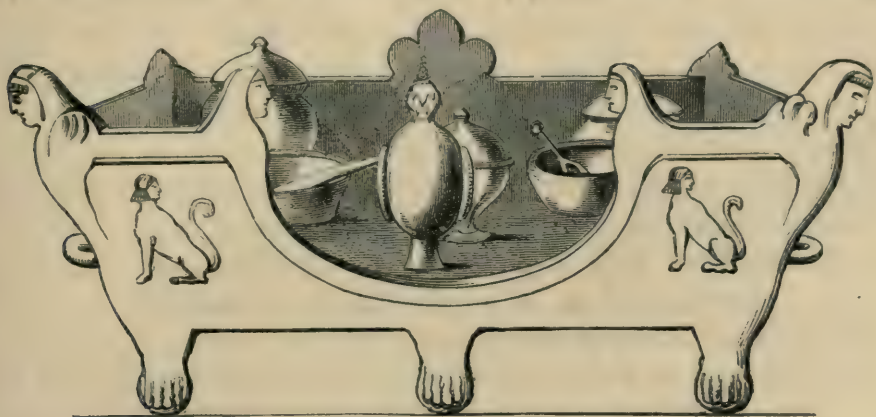
The only traces of imitation which they display are those of other Etruscan works in metal. The bronze vases and shields found at Cervetri, Cære, are ornamented in the same manner with circular friezes chased on the metal. The idea of imitation from works in metal is still more strongly suggested by the detached figures in complete relief which de-

corate the covers of these vases—the rows of animals' heads, such as cows, rams, and lions, which pass round their lips, and the projecting knots which radiate from their sides.¹ One most remarkable vase of this class is modelled like a man standing in a biga, and the mouths, which are at the top of the horses' heads, are provided with bow-shaped stoppers.² From the shapes of this

¹ Mus. Etr. Vat. G., II. xevi.-xevii.

² Mus. Etr. Vat., xeviii.

class of vases may be drawn some conclusions derived from Egyptian, Chaldæan, or Phœnician sources, respecting the uses to which they were applied. They evidently formed part of the furniture of the Etruscans.¹ We find among them the *kantharos*, or two-handled cup; the *kyathos* or *kissybion*, another kind of drinking-vessel somewhat resembling the modern teacup, the *kothon*, or deep cup with two handles; and a small *kylix*. A peculiar kind of goblet, to which the not very satisfactory name of *holkion* has been given, to judge from the description given by Herodotos of that made by Glaukos, a kind of *krater*, is by no means uncommon.² The *phiale*, or saucer, and *pinax*, or trencher, frequently occur; and the vessel called *holmos*, probably a *krater* for holding wine at a banquet, is also found.



No. 180.—Tray or Table of Vases of Black Ware. Chiusi.

The *oinochoe*, or wine pitcher, either with the vine-leaf shaped or the circular mouth, is of frequent occurrence; but the *lekythos*, or oil cruse, is uncommon, and the *alabastros* altogether unknown. The two-handled vase with a cover, called *lekane*, is found, which seems to have served the purpose of a box or basket among the ancients. There are also vases of unusual shape, and even of grotesque appearance; among them a kind of cubital, the use of which is utterly unknown. Objects supposed to be braziers, or trays,³ are also to be found among them; but these are probably stands to hold other vases. They often contain spoons as well as other curious little vases of

¹ Denuis, ii. 352.

² Ibid. Cf. Brongniart, *Traité*, Pl. xx.

³ See Dennis, ii. 325; Inghirami,

Mus. Chius., tav. 40, p. 39; Mon. Etrusc., vi. tav. 6, 5; Micali, *Antic. Pop.* tav. xxvi.-xxiii.; Brongniart, *Traité*, Pl. xx. fig. 12.

unknown use. The celebrated *rhyton*, or drinking-cup which could not be set down, is also found among this ware.¹ The most extraordinary application of it, however, was to sepulchral purposes. Here the potter has exhausted all the resources of his art. He has endeavoured to invest the clay with metallic power, and to work it up into shape that conveys an idea of metallic strength. One of the simplest forms of these vases is the *kanopos*, or jar resembling those in which the Egyptians placed the entrails of their mummies. The Etruscan *kanopoi* are rude representations of the human figure, the heads which are coiled in the Egyptian manner forming the covers.² The eyes are sometimes inlaid. They have large earrings which are moveable. They have holes supposed to be intended to allow the effluvia of the ashes to escape. When they had received the last remains of mortality, they were placed in the tombs on curule chairs of oak or terra-cotta. In this respect they resemble the tufo sepulchral figures of early style found at Chiusi, which separate into two pieces, and have in their lower part a hollow bowl scooped out to receive the ashes of the dead. This method of placing the mortal remains of a person within a representation of himself, is peculiarly Egyptian, and recalls to mind the orientalism of certain Etruscan remains. The circumstance of burning the dead cannot be considered as a fatal objection to the antiquity of these vases; and although the *kanopoi* are probably not anterior to the fourth century B.C., they are not to be regarded as modern.³ A vase found at Cervetri is a remarkable instance of this style. It is a modification of the *holkion*, and is supposed to have been used as a thymiaterion. The bowl or upper part is ornamented with a star and lune, it is attached to the side, or upper part of the stem by objects resembling studs rather than columns, and the stem is divided into two bowls or inverted cups.⁴ Unfortunately the subjects in the small friezes are imperfectly defined, especially the attributes; yet enough is seen to enable us to draw some general conclusions.⁵ They seem to be later than the early vases of Athens, with their elongated animal forms, or than the early Doric ware with its extraordinary human and animal figures, as seen on the vase of Civit  Vecchia, repre-

¹ For vases see Micali, l. c. xiv.-xxvii.

² Dennis, II. 356, n. 8; Micali, Mon. In. p. 151.

³ Abeken, Mittel-Italien, 273, thinks

them modern; Dennis, l. c. p. 359.

⁴ Dennis, ii. p. 58.

⁵ Brongniart, Trait , Pl. xx. fig. 1, 3, 4, 5, 6, 7, 9, 10, xx. 11a, 12.

senting the battle of the Lapithai and Kentaurs. Yet the mythology which they present seems obscure and shadowy, and in a state of transition from its Asiatic prototypes. It is not Etruscan, for none of the local divinities appear; it is rather oriental Greek, with all its primitive monstrous combinations of human and animal forms, before it had been refined by the national genius and taste, and endowed with ideal beauty. It is ante-Homeric, since the legends are either entirely different

from those of the Epic cycle, or else such as are alluded to, or borrowed, as antecedent traditions, in the *Iliad* and *Odyssey*. The Korinthian legend of Bellerophon represented on them, has like the Milo terra-cotta an un-winged Pegasus, the hero and his son Peisander.

The grand exploit of the Perseid has two Gorgons, one with the head of the horse Pegasus issuing from the neck, and the swan or Graia. On others are divinities grouped like those on the Harpy monuments at Xanthos.



The vases of this

style have no inscriptions referring either to the subjects, the artist or the potter. This is a remarkable fact and confirms their high antiquity; for in the middle period the use of inscriptions was common. When inscriptions do occur they are not essential, being subsequent to the fabric and scratched in with a point after it has been made. These subsequent inscriptions, which seem to be the potter's memoranda, are



No. 181.—Oinochoe of Black Ware. Perseus and the Gorgons.

placed at the bottom of the vases, having black and red figures, and are generally in the *Etruscan* language. Many vases of Etruscan black ware have these inscriptions, and that on a cinerary urn is *mi tesan keia tarchumenai*.¹ One jug is known that has an inscription, and several inscribed slabs have been found. In the tombs of Cervetri² two of these vases, which had probably been employed as an inkstand, had a Greek alphabet and syllabarium scratched on them, but this, like the other inscriptions, is incidental rather than necessary. All these vases precede the period when names, whether of the figures or of the artists, were introduced. As the arrangement of the alphabet just alluded to differs from that established by the Alexandrian grammarians it may be useful to give it here, viz. B, C, Z, H, Th, M, N, P, K, S, Kh, Ph, T.

At Bomarzo³ another vase had an Etruscan alphabet thus arranged : A, C, E, F, Z, H, Th, I, L, M, N, P, S, T, U, Th, Ch, Ph. From the form of the letters, especially from the  or aspirate, and the R, it is evident that the inscription is contemporary with that on the helmet of Hiero I. in the British Museum ; while the introduction of the double letters proves it to be of the age of Simonides. Of these the archaic H, written , is excessively remarkable, and points out the original form as analogous to the aspirate which is thus shaped on the early coins of Thebes. On another vase of this class was found what has been called a Pelasgic inscription, supposed to be two hexameters.⁴ The vases of this class are discovered only in a limited range of country. They scarcely appear to the south of the Tibur, and the most northern sepulchres in which they are found are those of Siena. In the old tombs of Cervetri⁵ or Cære Vetus, on the site of Veii, Orte,⁶ and Viterbo,⁷ at Vulci,⁸ at Palo, the ancient Alsium,⁹ at Chiusi or Clusium, Sarteano, Castiglione del Trinoro, Chianciano,¹⁰ and Cesona,¹¹ six miles to the west of Chiusi ; also at Magliano¹² Orbetello,¹³ Orvieto,¹⁴ especially at Volterra,¹⁵ and Cortona,¹⁶

¹ Micali, *Mon. In.*, tav. lv. 7.

² Dennis, ii. p. 54.

³ Lepsius, *Annali*, 1836, p. 186, 203 ;
Ueber die Tyrrhener-Pelasger, p. 39, 42.

⁴ Dennis, *Cities*, 1, 225, v.

⁵ Dennis, *Cem. and Cit.*, p. 58.

⁶ *Ibid.*, 164. ⁷ *Ibid.*, 197.

⁸ *Ibid.*, 410. ⁹ *Ibid.*, ii. pp. 72-73.

¹⁰ Dennis, ii. pp. 101, 409 ; Micali,
Ant. Pop. Ital., tav. xxii. xxvi. ; *Mon.*
In., xxviii.-xxxi. ; *Mus. Chius.*, xii.-xix.
xxi.-xlvi.-lxxxii. ; Dennis, ii. 348.

¹¹ *Ibid.*, pp. 402, 425.

¹² *Ibid.*, ii. 296.

¹³ *Ibid.*, ii. 265.

¹⁴ *Ibid.*, ii. 528.

¹⁵ *Ibid.*, ii. 203.

¹⁶ *Ibid.*, ii. 442.

numbers of these vases are found. The vases of the different localities are, however, distinct in style; those from Chiusi, Volaterra, Magliano, and its neighbourhood, have figures in bas-relief, while those from Palo and Veii, have the figures incised or engraved. In many instances, they are entirely plain. The solution of the question as to their relative antiquity has been much retarded by the uncritical and careless manner in which the tombs have been opened. At Palo the incised vases were found in excavated tunnel tombs, like the Egyptian *speoi*, and in these were what have been called Egyptian remains, as painted ostrich eggs, and beads of an odorous paste. At Magliano such remains were found in sepulchres with the scarabæi. The vases with subjects in bas-relief, appear to be found in tombs with the alabaster sarcophagi, most of which cannot be placed earlier than the third century, B.C. In none were found coins which would have been of much service in fixing the age of the vases of this class. Most of them appear to be prior to the circulation of the *as gravis* of Italy.

There is some reason to believe that this black ware was that supposed to have been made by the corporation of potters in the days of Numa, B.C. 700;¹ for Juvenal mentions it as being in use at that period: "who dared, then," he says, "to ridicule the simpuvium and the black saucer of Numa?"² while Persius³ styles it the *Tuscum fictile* or Tuscan pottery; and it appears from Martial that Porsena,⁴ B.C. 507, had a dinner set of the same ware. Horace also speaks of the *Tyrrhena sigilla*, or Tyrrhene pottery.⁵

The next class of vases to be considered is that of the red ware, of which there are two or three different kinds. The first consists of certain large jars resembling the cask, *pithos* or *keramos*, in which wine and other things were stored, and which, long before the time of Diogenes, afforded a retreat to Eurystheus



No. 182.—Painted Ostrich egg. Vulci.

¹ Pliny, N. H., xxxv. xii. 46.

² Juvenal, vi. 343

³ Ibid., ii. 60, Sch. l. Vet., "Vilem

fictilemque a Thuscis olim factum."

⁴ Martial, Epig. xiv. 98.

⁵ Epist., II. 2, v. 180.

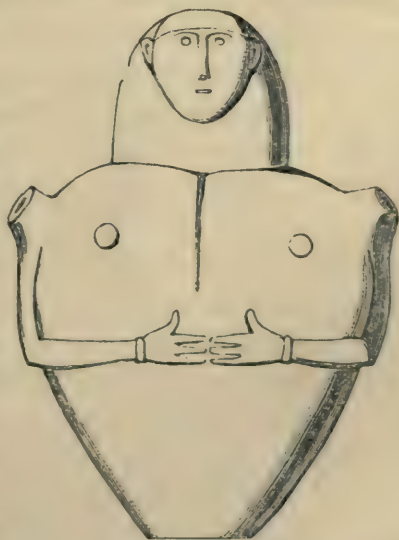
when he fled at the sight of the Erymanthian boar. Such a vase also formed the prison of Ares, when bound by the twin Aloads, Otos and Ephialtes. The bodies of these vases are reeded, and there is usually a bold modelling running round the neck, for which a frieze, with figures of animals, is sometimes substituted, resembling those on some of the black ware. Sometimes the friezes have hunting-scenes of animals chased by persons in chariots; at other times they represent entertainments. The friezes were impressed from a cylinder with the subject incised. These vases often have handles, thus forming a kind of large amphoræ or diotæ. They generally stand in flat circular dishes of a similar ware, but of a finer paste, the broad and flat lips of which have friezes of similar subjects impressed in bas-relief with a cylinder. These vase are very old, probably B.C. 700, and are chiefly found in the old Etruscan cemeteries, in the tunnelled tombs of Cervetri,¹ or Cære Vetus, or at Tarquinii, and on the site of Veii. Their paste is of a dullish red colour, and of a gritty material, apparently mixed with the tufo of the soil. Sometimes they are of a pale salmon hue, mingled with black specks or ashes, probably of a volcanic nature. The bodies of these vases are too large to have been turned upon the wheel, and they must consequently have been modelled.

As they are found in tombs which contain no painted vases, they evidently belong to the earliest period of the Etruscan conquest. They are about three feet four inches, with expanding mouth, and body tapering to a cylindrical foot. A festoon or zigzag line in relief usually runs round the neck of these vases, the body of which is reeded, and a ring or band in bas-relief round the foot. On the shoulder of these vases is a frieze or zoidion either impressed from a cylinder and then run in a continuous repetition round the neck, or else stamped from a mould about $2\frac{1}{2}$ inches square, depressed like metopes. Their upper surface is flat like work in ivory, and they seem moulded from bronze or other metallic work. That these were separately stamped is evident from some having been double struck, and others having been only half struck, owing to their interfering with the part already impressed. These latter ornaments or metopes contain generally only one figure, while the friezes have a subject successively repeated. The connection of these vases

¹ Mus. Etr. Vat., ii. xcix. c.

of Cære with the early metallic works of Egypt and Assyria will appear from the animals and monsters represented, which show an acquaintance with Asiatic art, either derived from the early commerce of the Etruscans, or introduced to them by other means from Asia. Such patterns probably passed over to Greece and Italy from the western coasts of Asia Minor and from the Phœnician seaports in Syria. The most remarkable of these representations indeed are to be found on the silver cups and other gold objects discovered in the tombs of Cære, which show a style of art immediately derived from Egypt, and such as existed in Egypt during the reign of the Psammetichi, when the ports of the Nile were thrown unrestrictedly open to Greek commerce, and Egyptian art and even language appears in the annals of Korinth about the 7th and 8th century before Christ. This art which is also found in Assyria is referable to the Phœnicians, who made the vases and other works in bronze of the monarch of Assyria in the 9th century, B.C. In the 6th century, B.C., the Etruscans had probably developed a brisk trade in the Mediterranean, and ivory, ostrich eggs, amber, Egyptian porcelain, and tin found in the articles of adornment of the oldest sepulchres, show the extent and activity of the national adventure. The vases of Greece Proper indeed had not yet been imported, but the great casks or dolia, of which mention is now made, were manufactured on the spot, probably under the direction of colonies of Greek and other potters. Such a fusion of Hellenic art is visible in the subjects, which are Sphinxes, Kentaurs, horsemen, wild birds perched on the back of the horse, Pegasoi, Gorgons, and Chimæras, winged lions uniting in a common head, man hunting a stag, lions, birds, and similar subjects. These so nearly resemble the vases of pale clay with friezes of animal figures, that they must have immediately preceded them.

Of a deeper red, but of rather finer paste, and covered with a coating of red paint are certain dishes found in the sepulchres of Vulci and other places, and almost resembling the Aretine ware.



No. 183.—Etruscan Kanopus of Terra-cotta.

Many jugs or oinochoai, phialai or saucers, askoi or bottles, and a few cups, are also found of a red paste, more or less deep in colour and fine in quality. But the most remarkable vases of this sort are those which held the ashes of the dead, rudely modelled in shape of the human form, the cover representing the head, and having in front small rude arms and hands. These were placed in the tombs in curule chairs of the same material, as if the dead still sat there in state.

— Of pale yellow ware of fine quality, but imperfectly baked, are certain *lekythoi* and perfume vases, found in the more ancient sepulchres. These very much resemble the painted vases called Doric, but are not decorated with figures. They are modelled in the shape of animals, of Venus holding her dove, and other types; and some were perhaps made by the Etruscans. Various unglazed vases of a light-coloured paste come from the Etruscan sepulchres, and such may be occasionally contemporary with the earlier vases, but the general mass of this pale ware appears referable to a later period.

Although the Etruscans executed such magnificent works in bronze, exercised with great skill the art of engraving gems, and produced such refined specimens of filigree-work in gold, they never attained high excellence in the potter's art. The vases already described belong to plastic rather than graphic art, and are decided imitations of works in metal. Their mode of painting certain vases in opaque colours, in the manner of frescoes, which were not subjected a second time to the furnace, has been already described. These were probably their first attempts at ornamenting vases with subjects, and such vases are as old as the sixth century B.C. These vases are quite distinct from the glazed vases of the Greeks, which, however, the Etruscan potters imitated, although not at their first introduction into the country. They subsequently produced imitations of the black and red monochrome vases, as appears from a few specimens which have reached the present time, and which are in the different Museums of Europe. In order to make these imitations they used different methods. The vases with black figures upon a red ground were produced, either by making a vase of pale paste and painting upon it a subject in a black glaze of leaden hue, or else by painting an opaque red ground in an ochrous earth over the black varnish of a vase entirely coloured black, of which an example may be seen in the *hydria* now in the British Museum, representing the subject of a giant

attacked by two gods. In this case the inner engraved lines are usually omitted. This mode was, however, not exclusively Etruscan, for a vase found at Athens, has its subject painted in a similar manner, in red upon a black ground. Another vase in the Bibliothèque Nationale, at Paris, with the subject of Chiron, has been painted upon the same principle, and this process has been adduced as a proof that the art of making painted glazed vases was a mystery to the Etruscans. But there are several vases of pale clay, painted with a dull leaden glaze, and of treatment so bad, and drawing showing such remarkable analogies with other works of Etruscan design, that their origin is undoubtedly local, and they are called by Italian antiquaries "national." The subjects of these vases generally show traces of Etruscan influence and often resemble the friezes of the solid black ware, abounding in winged figures and monstrous combinations, not capable of explanation by Hellenic myths, or else have scenes derived from private life. Many of these vases are evidently much later than the vases with black figures, which they attempt to imitate, and must have been fabricated at a late epoch. To produce imitations of vases with red figures, the Etruscan potter adopted the processes already described. In the vases with black figures he stopped out, with an opaque red ground, all but the required figures; but to produce a vase with red figures, the required figures were painted in an opaque red, apparently a pulverised clay, on the dull leaden background of the vase. The figures were relieved by passing a tool, not so sharp as to cut through the black glaze, through the required details of the opaque red figure down to the black glaze, thus producing the inner black outlines usually painted on the red figures of the Greek vases of the more finished style. But they also manufactured a ware of paler paste, with figures of a pallid tint, and glaze of a leaden hue, drawn in imitation of the finer Greek vases. Their drawing is bad, and the subjects generally unimportant. Sometimes Etruscan deities, such as Charon with his mace, are represented on them, which decides their Etruscan origin. The general mass of the vases of this style and period resemble those of the later Greek potteries found in the sepulchres of Puglia, and of the Basilicata. Although their shape is less elegant, their clay less fine, and their inscriptions generally more local than those of the Greek vases, yet their subjects are generally derived from the Greek mythology, treated in a manner consonant to the Etruscan taste, and to the local religion, while their drawing is

of the coarsest kind. One vase of this class had for its subject the farewell of Admetos and Alkestis,¹ with Etruscan inscriptions accompanying the figures, and an Etruscan speech issuing from the mouth of one of them. There is depicted, behind Admetos, one of the horrid demons of the Etruscan hell, probably intended for *Hades* or *Thanatos*, girdled in a short tunic and holding in each hand a snake. Behind the faithful wife is Charon, with his mace. On a second vase of the same style and fabric, found at Vulci, Neoptolemos is represented killing a Trojan prisoner, probably Polites, also in the presence of the Etruscan Charon; while, on the reverse, Penthesilea, or her shade, is seen, accompanied by other figures, to which are attached an undeciphered Etruscan inscription.² A third vase of the same class has on it Ajax, designated by his Etruscan name, committing suicide by throwing himself upon his sword, after the fatal judgment respecting the armour of Achilles; while on the reverse is the unfortunate Aktaion, also designated by his name, killed by his own dogs.³ On one of these vases, the Etruscan name, *Elenai*, of "Helen," inscribed upon an oval object held by a female, and addressing a man, is supposed to represent Leda showing Tyndareus one of the eggs from which spring the Dioskouroi, Helen, and Klytæmnestra.⁴ The age of these vases is universally referred to the very latest time of the existence of the potteries, and those with the opaque red figures are supposed to have been made between the fall of Veii, A.V.C. 359, B.C. 395, and the civil wars of Marius and Sylla, B.C. 90.⁵

Connected with these vases are certain others of pallid clay, figures of a light tone, white accessories, dull glaze, and coarse shapes, discovered in the sepulchres of Orbitello and Volaterra, on which are painted figures, armed with the long oval buckler, and the square Roman scutum.⁶ These vases are almost the last examples of the glazed kind produced in Italy, and were succeeded by a class of excessive interest, of which, however, only a few examples have been found. Their subjects are painted in opaque white colour upon a black ground, in drawing

¹ Engraved in Dennis, *The Cities and Cemeteries of Etruria*, vol. ii. Frontispiece.

² Raoul Rochette, *Sur deux vases, peints du style et de travail Étrusque*, *Annali*, 1834, 274; Campanari, *Dis-*

sertazione, l. c.

³ R. Rochette, l. c.

⁴ Micali, *Mon. In.*, xxxviii.

⁵ *Annali*, 1834, pp. 81-83; Gerhard, *Rapp. Volc.*, p. 31, n. 177.

⁶ Inghirami, *Vas. Fit.* ccclviii.



PARTING OF ADMETOS AND ALKESTIS.

of the coarsest kind, far inferior to the best examples of this class of vases found in southern Italy, and consist of figures of Cupids or Erotes, accompanied with old Latin inscriptions, such as **VOLCANI POCOLOM**, **KERI POCOLOM**, **BELOLAI ACETAI POCOLOM**, the cup of Vulcan, of Janus Bel-lona, or Acetia or Aequitas, in Latin as old as the age of Ennius and Plautus. Why these inscriptions were placed upon them is uncertain. Perhaps, as all of them have the names of deities, they may have been placed before the images of the gods, or at their lectisternium. The archaic form of the word *Pocolom*, resembling that of *Romanom* of the coins of the Romans struck in Campania, shows that they were made about the time of the Social War, B.C. 200, at the earliest, and probably much later. They were found at Orte.¹

The inscriptions which accompany the Etruscan vases are of two kinds, like those on the Greek, namely, such as are painted on the glaze of the vase itself, descriptive of the figures and other circumstances connected with the subject, and such as are incised. The former are painted in an opaque colour, white or red, and are in the Etruscan language, resembling those which accompany similar figures on the engraved scarabæi, or bronze mirrors. Such are the names of the deities **VADV**, Charu[n]; or Charon; of the Kentaur **VIDV**, Chiru[n], for Chiron; and of the heroes **AIFAZ**, Aivas or Ajax; **ATDESTE**, Atreste, or Adrastus; **AKTAIVN**, Actaiun, or Aktaion; and of the females **EVINAI**, Elinai "of Helen"; **AVC STI**, Alcestis; and **ΓENTASIAA**, or Penthesilea. Some other of these painted inscriptions are not equally intelligible, having such words as **ΕΙΝΘΙΑΛ ΤΥΡΜΥΚΑΣ**, *Hinthial Turmucas*, "the crowds of shades" which accompany Penthesilea, and **ECA: EDSCE: NAC: AVDVM: 8LENDODCE**, *echa: ersche: nac agrum: wlertherche*, the speech of Charon at the parting of Alkestis and Admetos, "I bear thee to Acheron." Some few of the inscriptions, painted on the vases after the baking, seem to refer to the vase itself, **ΣΥΑΑΖΙΔΑΛΙΜ**,² *mi laris aaqs* **ΑΙΨΛΙΖΘΑΡΑΙΜ**,³ *mi arathsilguna*, which are painted in white and red. On a deep krater is found **ΣΥΕΤΟΔΑΙ:ΣΕΙΕΝΕΙ** *Veneies Larthoelus*, and on another krater **:ΣΥΦΑ:ΣΕΙΕΝΕΙ**, *Veneies Aphns*.⁴ As

¹ Secchi, Bull. 1837, p. 130, 1843, p. 127; 1843, p. 72.

² Mus. Etr. Vat., II. xcix. 2.

³ Ibid., 3.

⁴ Ibid. 3.

the Etruscan word *mi* is supposed to stand for "I am," it is probable that the inscriptions refer to the vases themselves, or to their proprietors, as "I am the cup of the Lar;" "I am the bottle, *lagena*, of Aruthsi" or "Aruns."

A still larger class of inscriptions are the incised, or engraved. They are found on Etruscan vases of all classes, but more frequently on the solid black ware than on the painted vases, on which last, however, some examples occur. Thus a *rhyton*, formerly in the collection of the Prince of Canino, and now in the British Museum, has under one of its handles, **IOIVVIE ZEIVAAJ :NVVXVX**, *Efpupoi ululun plagies* apparently an address to Ululuns, or the Etruscan Dionysos.¹ Generally, however, the name alludes to the proprietor, as on the vase found at Tarquinii, republished by Inghirami, reading, **ZE+ZEY ZEIVNEZ ZAAYDAW IM** *mi Marqaas Senties Questes*, "I am [the dish of] Marcus Sentius Cestius."² In the numerous examples given in the work of Micali,³ other inscriptions are unmistakably the names of the ancient proprietors, as, **ZANIDVAZ**, Spurius; **IVNEM**, Senuli, or Menuli, "of Menulus;" **ZANZAJ**, Lasnas. Some other inscriptions appear to refer to ladies, and are prefixed by the word **EVAK**, imitated from the Greek, as **AZEΘAIVMEKAK**, *Kale Mukathesa*, "the lovely Mukathesa;" but it is difficult to feel sure about the meaning of many of these inscriptions, as they frequently consist of truncated words, whilst others do not recur elsewhere. A small vase found at Bomarzo, and another at Cervetri, were incised with the Etruscan alphabet. The presence of incised inscriptions⁴ in the Etruscan language under the feet of vases has been alleged as a proof that these vases were made in Italy; but this, of course, turns on the circumstance, if the inscriptions have been incised after the clay was baked.⁵ Even at Nola a few vases have been found inscribed with Oscan inscriptions,⁶ supposed to be the names of their former possessors, and some terra-cotta tablets inscribed with Oscan characters were found

¹ M. De Witte, *Descr. d'une Coll. de Vases peints*, 8vo., Paris, 1837, no. 198. Perhaps "plagies" is for "places," "thou pleasest."

² Inghirami, *Mon. Etr.*, tav. vi. s. vi. T. O. 37.

³ *Antichi Monumenti*, fo. Flor. 1832. tav. ci.

⁴ *Arch. Zeit.*, 1844, s. 335.

⁵ *Bull.*, 1844, p. 13; *Berl. Ant. Bild.* no. 1667.

⁶ *Berlins Ant. Bild.* no. 1613, 1629.

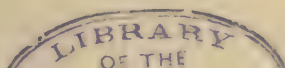
in the valley of Gavelli, at a place called La Motte, six miles from Hadria.¹ A few vases of the later style of art, when pottery had fallen into discredit, have the Latin inscriptions already mentioned painted in white letters on them, and intended to describe their use, as KERI : POCOLOM, the cup of Kerus, or Janus; VOLCANI : POCOLOM, the cup of Vulcan; BELOLAI : POCOLOM, the cup of Bellona; LAVIIRNAI : POCOLOM, the cup of Laverna; SALVTES : POCOLOM, the cup of Salus; AECETIAI : POCOLOM, the cup of Aecetia or Aequitas.

The enamelled perfume bottles, and other objects of this ware, sometimes found in the tombs of Etruria set as jewels, in frameworks of gold, and considered by Italian archæologists to be certainly discovered in these sepulchres, are products of the Egyptian potteries. The Etruscans, masters of the seas, imported enamelled ware from Egypt, glass from Phœnicia, shells from the Red Sea, and tin from the coast of Spain or Britain. This ware is generally with a tarnished hue, and often of a pale grass-green colour, resembling that which was made in Egypt at the time of the 26th dynasty or the seventh century B.C. It has been previously described.

Many terra-cotta statues, bas-reliefs, have been found in other cities, the art of modelling and working terra-cotta having been in activity all over the Italian Peninsula. Notices of the vases, and other objects in glazed ware, will be found in the chapter on the distribution of the potteries. It would require a long research to describe all the Italian sites where terra-cotta remains have been found, and in style of art and method of execution they resemble Greek or Roman terra-cotta, according to the site where they have been discovered. Those from the cities of Southern Italy, Magna Græcia, and Lucania, such as Calvi or Cales, Canosa, Paestum, Tarentum, are in all respects similar to contemporary productions of Greece Proper. Some bas-reliefs found at Capua,² not of very early work, about B.C. 200, are supposed from their style and representation to be Samnite, while a considerable collection of terra-cotta statues from Ardea, in the Campana collection at Rome, exhibit the style of Latium in the days of the Republic, and consist of figures of considerable merit, of rather a severe style of art.

¹ Muratori, *dix.* 2.

² Riccio, *Not. d. scav. d. suol. d. ant.* Capua, 4to., Napoli, 1855.



They are important, as this city had a great celebrity for its ancient fresco or tempera paintings. Among the objects decidedly of Samnite art discovered at Capua are two stamps impressed on terra-cotta bricks with Oscan inscriptions; one represented the head of Pallas Athene with a triple-crested helmet, the other a wild boar.¹

¹ Bull., Arch. Nap., 1853, p. 182.

PART IV.

ROMAN POTTERY.

CHAPTER I.

Bricks — Lydia — Tetradora — Pentadora — Size — Paste — Use — Houses — Tombs — Graves — Tiles — Tegulæ — Imbrices — Antefixal ornamentation — Tile-makers — Flue tiles — Wall tiles — Ornamentations — Drain tiles — Tesserae or tessellæ — Inscriptions on tiles — Stamps — Farms — Manufactories — Legionary tiles — Devices — Columns — Corbels — Spouts — Friezes.

IN treating of the Roman pottery it is not necessary to repeat the description of the technical parts, as they were the same as among the Greeks. Commencing, therefore, as in the other sections, with bricks: they were called "*Lateres*," "because," says Isidorus, "they were broad, and made by placing round them four boards."¹ Their use was most extensive, and they were employed as tiles for roofing houses, as bricks for structures, as slabs for pavements, and covering graves. The kilns were called *lateraria*, and the Greek makers *laterarii*. The simplest kind of bricks were made of clay merely dried in the sun, called *lateres crudi*, or raw bricks, and were used for building walls. The clay of which they were made was called *argilla* or *limus*; and they were cemented together by clay or mud, called *lutum*.² According to the Roman writers, bricks were divided into three classes. "Three kinds of bricks," says Vitruvius, "are made; one, which the Greeks call *Lydion*, which our people use, one foot and a half long, and a foot broad. The Greeks build their edifices with the two other kinds. One of these is called the *pentadoron*. For the Greeks call a palm *doron*; whence the presentation of gifts is called *doron*, for that is always borne in the palm of the hands. Hence, that which is five palms long every way is called *pentadoron*, and that which is four, *tetradoron*. Now public edifices are built with the *pentadoron*,

¹ Origin., xv. 8.

² Pliny, N. H., xxxv. 13, 49. Varro.

de Re Rusticâ, i. 14; Columella, de R Rusticâ, ix. 1.

private with the *tetradoron*.”¹ Pliny states nearly in the same words, “Their sorts of bricks are three, the *Lydion*, which we use, one foot and a half long, and one foot broad; the second, the *tetradoron*; the third, the *pentadoron*. For the ancient Greeks called a palm a *doron*, and hence *dora* are gifts, which are given with the hand. Therefore, they are named from their measures of four and five palms. Their breadth is the same. The smaller are used in Greece for private buildings, the larger for the public edifices.”² For public buildings the Romans used *tridora* tiles.³ There is, indeed, some discrepancy in the dimensions of bricks, as Palladius makes them measure two feet long and a foot wide, while the others give their dimensions as a foot and a half long by a foot wide and four inches thick, but their dimensions may have been altered in the interval between these writers. Two dimensions are recorded by the brick-makers in the numerous inscriptions, *bipedales*, or two-foot bricks, and *secipedales* or *sesquipedales*, one and a half, which occur amongst the names of the makers of the *opus doliare*. The *Lydian*⁴ were probably so called from their resembling those used in the palace of Kroisos, at Sardis, the dimensions of which were rectangular like the *didoron*, of which they appear to be but another name. In their proportions they resemble our tiles rather than bricks, being very flat and thin in proportion to their size. They are generally square or rectangular, with the exception of the cylindrical hand bricks.⁵ The smallest size, the *tetradora*, generally measure between seven and eight inches square. *Pentadora* are often found measuring fifteen inches, by seven and a half inches broad. Some of the larger, which are twenty inches square, are the *bipedales*. Their thickness varies from one and a quarter inches to two inches. They are not made with mechanical accuracy, the edges being rounded and the sides not always parallel. In military works they were often used alternately with flint and stone, and for turning arches of doorways. For this purpose the two sizes were sometimes combined, in order to bond the work, the *bipedales tegulæ*, or “two-foot tiles,” as Vitruvius calls them, and the *sesquipedales*, or “tiles of one and a half feet.” The dimensions of the bricks found in Sicily varied from two palms six inches to one palm nine inches in length. Those of Treves were one

¹ Vitruvius, ii. 3.

² Pliny, N. H., xxxv. 14, s. 49.

³ Schoenvisner, ‘de rudibus Laconi Romani in solo Budensi,’ fo. Budæ,

1778, p. 150.

⁴ De Re Rusticâ, vi. 36, 12.

⁵ For the mode of construction see Piranesi, T. iii. tav. v.

foot three inches broad, one and a quarter inches thick; others from Civit  Vecchia, in the Museum of S vres, measured 0.65° long by 0.5° thick. The general size of the Roman bricks was 15×14 inches by two inches thick. The hypocausts had the pillars of their floors formed of bricks, from seven or eight inches to ten inches square, *bessales*, and sometimes of two semicircular bricks joined at their diameter, and so forming a circle.¹ Occasionally the upper bricks diminished in size, in order to give greater solidity to the construction. The upper floor bricks, or tiles, were from eighteen inches to twenty inches square, and formed the floor of the laconicum. All these were laid with mortar.² The great building at Treves, called the place of Constantine, is built of *pentadora* burnt bricks, 15 inches square and $1\frac{1}{4}$ inches thick.³ The researches of Mr. J. H. Parker at Rome, kindly communicated to me, give the following dimensions. The bricks of the time of Nero, A.D. 50, are 6 to 4; those of Hadrian, A.D. 110, from 8 to 11; of Aurelian, A.D. 250, from 6 to 11; and of Maxentius and Constantine, A.D. 320, from 4 to 12 inches. Baked bricks, called *cocti* or *coctiles*, were in general use. Clay, which was either whitish or decidedly red, was preferred; and, as is evident from inspection, was well ground and mixed with straw. It was then kneaded and stamped out from a frame or mould of four boards. The bricks then went through the usual process of drying in the brick-field, indeed some of them bear the marks of the feet of animals and birds, which passed over them while the clay was yielding and unbaked, and on a brick at York and at Wiesbaden⁴ are the nails of the shoes of a boy; on those in the Museum of Shrewsbury, the imprint of the feet of a goat. The bricks were then baked—an operation expressed by the phrase *lateres ducere*⁵ in kilns apparently covered as the *fornax*. They were then ready for use, but were kept for two years before they were employed. Much care was taken in their preparation, and it was generally considered that the spring was the most favourable time for making them, probably because they dried more slowly and were less liable to crack during the operation; in autumn

¹ See Caumont, *Cours d'Antiq.*, ii. Pl. xx. figs. 1–5, pp. 161–65.

² Caumont, *Cours*, Pl. xx. pp. 170–71; cf. Buckman and Newmarch, *Illustrations of the remains of Roman Art in Cirencester*, the site of the ancient Corinium, pp. 64–66. The bricks of the pil  were 8 inches square: the

floors were made of flange tiles.

³ Wytttenbach, *Guide to the Roman Antiquities of Treves*, p. 42; R. Smith, *Collect.*, II. xxvi.–xxvii.

⁴ Rossel, K., *R mische Wiesbaden*, 8vo. Wiesb. 1858, p. 48.

⁵ Pliny, N. H., vii. 57.

the rain interfered with the making, and in winter the frost. The paste of the Roman brick is remarkably hard, and generally of a fine red colour, although sometimes of a pale yellow intermingled with fragments of red brick ground up with it to bind it together. Both kinds are found even in the same locality.

In the museum of Sèvres are fragments of bricks of a red paste, from different parts of France and Italy, as the Thermæ at Civit  Vecchia, the pavement of the Coliseum, the theatre at Lillebonne, and the Therm  of Julian¹ and Trajan. Among those from Civit  Vecchia, were some similar to the so-called hand-bricks, which are rude conical lumps of red paste, roughly fashioned with the hand, and supposed to be used for draining marshy roads, one having been found in the bog of Mareuil near Abbeville,² cut in facettes, and with striated marks. Some from Italy were baked almost to a stone ware, and others from Byzantium were of a similar red paste.³ The bricks formed one of the great staples of the manufacture in baked earth among the Romans, who appear to have derived it from their Etruscan ancestors. Baths,⁴ either public or private, military towers, and walls were constructed with bricks, as they were better able to resist the battering ram than stone. Tanks for holding water, amphitheatres, palaces, temples, and other public edifices were also generally made of bricks.⁵ The tombs of Cum  of the Roman period are made of brick. Gigantic brick walls erected near Cum ,⁶ and great arches of brick still remain in the amphitheatre at Puzzuoli.⁷ The magnificent aqueducts, the prototypes of the modern viaduct, broad enough for a horseman to travel along them, were constructed of the same material.⁸

The vill , insul , and houses of Rome were of brick during the time of the republic, and Dio mentions how an inundation of the Tibur destroyed the bricks of the houses in the time of Pompey. Augustus boasted that he had found Rome of brick and left it stone,⁹ and Vitruvius mentions that brick was no longer adopted for Roman houses in consequence of the laws which prohibited the thickness of the walls exceeding 2½ feet, thus preventing their being made two or three bricks thick, which was required for the joists. From the time of Trajan,

¹ Brongniart, Mus e, pp. 16-18.

² Ibid., p. 17.

³ Ibid., p. 18.

⁴ Martial., Epigram. vii. lxxvii.

⁵ Avolio, p. 10.

⁶ Ibid., p. 34; Guida Ragionata per

le antichit  et per le curiosit  naturali di Pozzuoli, di Gaetano d'Ancora, p. 120.

⁷ Avolio, p. 35; G. d'Ancora, p. 61.

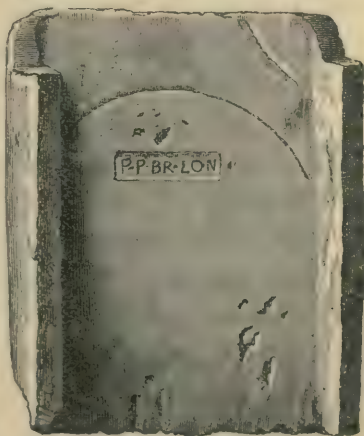
⁸ Avolio, p. 35.

⁹ Sueton., Aug. c. 29.

however, the use of bricks revived, and public edifices were made wholly of them. They were laid in a manner called the *opus reticulatum*, or network. A common mode of construction, especially in the military works, was to lay them in double courses horizontally with stone above and below, which bonded the stone-work and lessened its monotony by the red veins which they presented to the eye of the spectator. Sometimes they are disposed in chevrons or vandykes.

A hand-brick found in Guernsey is in the collection of the Museum.¹ It is $3\frac{3}{4}$ in. long, $2\frac{1}{4}$ in. diameter above, and $1\frac{1}{2}$ below; of a coarser and more gritty composition than the regular tiles. Immense quantities of these, some 25 centim. in circumference and height, were used to render solid the marshy valley of Le Seille in Lorrain. The extent of this remarkable work 13,200 sq. toises under the town of Marsal, and 82,499 toises under that of Moyenvic from 3 to 7 feet deep, would have occupied 4000 men for 25 consecutive years. The spot is known as the Briquetage de Marsal.² Others have been found at Kinderton, in Cheshire; they were often made of clay mixed with straw, not so much for lightness, which some have supposed, as to render the baking more easy.³

The word tile, *tegula*, was evidently derived from *tegere*, to cover; called "*tegula*," says Isidorus,⁴ "because it covers the house." The curved tile was called *imbrex*, because it received the showers, *imbres*;⁵ and those which resemble the French festières are called by Pliny⁶ "*laterculi frontati*." The tile is distinguished from the brick by its greater thinness in proportion to its superficies, and by its being employed generally for roofing houses. Tiles are much more commonly found than bricks. The margin of the tiles was called *hamata*⁷ or flanged. Some tiles had one flange, *tegulæ*



No. 184.—Flange Tile. London.

¹ Archæological Journal, vol. vii. p. 70.

² Gobineau, M. A. de, Sur l'inégalité des races, 8vo, Paris, 1855, pp. 29-31; D'Artezé de la Sauvagère, Recherches sur la Briquetage de Marsal, 8vo, Par. 1740.

³ Proc. Soc. Ant. iv. p. 245.

⁴ Origin., v. 8, "Tegula, quod ædes tegat."

⁵ Ibid. "Imbrex, quod accipiat imbres."

⁶ N. H., xxxv. 12.

⁷ Vitruv. vii. 4.

hamatae.¹ The most distinctive mark of tiles is the flanges. The paste of which the tiles are composed is compact and dense, very similar to the brick, but generally not so fine. Their clay when baked is either of a pale salmon or light straw colour. In some specimens, portions of bricks appear to have been ground up and mixed with the paste in order to bind it. Small stones, and fragments of vegetable remains, are also occasionally seen amidst the paste. Tiles, like bricks, appear to have been made by means of a mould, but two boards were probably sufficient for the purpose. A hole was then driven through them by a peg when they were intended for roofing, especially for the *opus pavonaceum*, or peacock-work, in which they are arranged like scales, being hung by one corner. The flange tiles were probably made in the same way, and the flanges subsequently turned up by the hand of the workman. They were then dried in the sun, evidently by being laid flat upon the ground, and subsequently baked in a kiln. How they were transported, or what they cost, or were taxed, unfortunately are among the particulars which have not reached us.

In the Museum of Sèvres are many of these tiles either of yellow or of red paste, and turned up at the edges, and used for roofing, from the remains of Roman villas and baths in France. Some were for hypocausts,² others for pavements,³ and others for roofs of houses.⁴ Similar tiles are found all over England and Germany, wherever traces of Roman occupation occur, and were made on the spot. In Greece, small temples as well as houses were roofed with tiles.⁵

The Romans, in the first instance, used tiles or bricks dried in the sun, as has been already stated, but after five years these became useless. The walls of gardens and fields in the Sabine territory in the days of Varro were made of unbaked, but those of Gaul of baked bricks. The painted brick walls of Sparta were removed to the Comitium at Rome by Murena and Varro in the days of Augustus. The mode in which bricks were laid differed according to the edifices and the time when used. Triangular bricks, made by dividing a medium-sized brick into

¹ Jahrb. d. v. Alterth. fr. in Rheinl., 1844, p. 131.

² As the one from Heilenburg, Mus. Pl. II. 13, p. 17.

³ From the Tower of Dagobert at Laon, p. 17; also at Pontchartrain; ibid.

⁴ From Mt. Ganelon, ibid., 18; at Blizon, ibid., 18; mixed with white quartzose sand at Noyelles-sur-Mer, ibid.

⁵ See Inscr. at Eriguez; Le Bas, Rev. Ph. I. 331; Böckh, Corp. Inscr. Græc. III. 1083.

four triangles before baked, were built into walls with the long edge cut, so as to appear solid, and lock in and render the wall firmer. The principal mode of laying was in horizontal courses, found in the Palace of the Cæsars, the Pantheon, the Aqueducts, Thermæ, Mausolea, and in the Thermæ of Diocletian. At Ostia, in the Temple of Honour and Valour, the walls were built of triangular bricks or tiles, or with moulded bricks of two kinds, red and yellow, having cornices. In the Prætorian Camp, probably as old as the Republic, they were laid by the *pavimentarii*¹ or bricklayers. Later, under Constantine, they were worked in with layers of tufo in the Circus of Maxentius, or so-called sepulchre of Helena or Tor Pigne Terra, a mode of construction continued till the eighth century. At St. Albans the ancient Verulamium, three horizontal layers of tiles are laid in walls made of flint and mortar at intervals of about 4 feet. In some cases a groove made by the finger is at the side of the flange to prevent its slipping laterally. When a loop-hole was required in the wall, a small didoron tile was placed horizontally at the top of the hole. Tiles having their edges turned up were principally employed for roofing, but some were occasionally placed in the walls when others were not at hand.² Those found in France are said to be distinguished by the sand and stones found in their paste.³ In the ruins of villas they are found scattered about the floor, the roofs having fallen in. The flanges are generally about $2\frac{1}{4}$ inches higher than the lower surface of the tile. They are bevelled on their inner side in order to diminish the diameter of the imbrex, but have no hole by which to nail them to the rafters. In order that the lower edge of one tile might rest on the upper edge of that which came next to it, the two sides were made to converge downwards, as seen in the cut. These joints were of course covered by the semi-cylindrical tiles called *imbrices*, and the roof was thus rendered compact.⁴ The rain flowed down each row of broad tiles into a gutter; the end tiles being lapped up at their outer edge, and provided with a spout, in shape of a lion's head in bas-relief, for the purpose of carrying off the water. The *imbrices* were plain semi-cylindrical tiles, except the last, which had an upright, generally semi-oval, and ornamented with ante-

¹ Guattani, Mon. Sabin., 1828, pp. 66-89.

² Ibid., 184.

³ Xenophon, Memorabilia, III. s. 1

⁴ Caumont, Cours, ii. p. 182.

c. 7.

fixal or other ornaments. The end tiles were always flanged on their exteriors, and had a mæander or antefixal ornament painted upon them.¹ At Pompeii the mode of roofing was as follows:—The tiles and the joint tiles were laid in lines parallel to the long ridge of the roof, so that the water all converged into the gutter tiles, which were larger, square, cut away at two opposite angles, depressed in the centre, and flanged. They were laid with their axis on the lines bisecting the salient angles of the roof, the water flowed off down there at the angles into the impluvium. Passages were lighted by tiles having in the centre a rectangular or shoe-shaped hole, protected at the sides by a flange from the rain.² The tiles from private houses, as will be seen by the one found at Ostia, were upon the same plan as those used for the temples. The use of tiles for the roofs of private edifices as well as temples is proved by the ordinary expression of descending from the tiles, being applied to those who came down from the roof.³ The tiles with two of their parallel edges turned up, called flanged tiles, were principally used for roofing; but they were also employed for the floors of the *laconica* and the hot baths, in which case they were inverted, the flanges being placed on the *pilæ*, and the stucco floor was laid on them.⁴ Several of these tiles, of red and yellow paste, from the Roman Thermæ near Saintes, are in the Museum of Sèvres, as well as others from the ancient potteries at Milhac de Nontron; also some tiles of red paste mixed with calcareous remains found at Palmyra.⁵ In England in the military castra these flange tiles are also found of a red or yellow colour, the latter apparently having fragments of red tiles mixed in the paste. They are worked in the brick bonding of the walls. Of two tiles found at Boxmoor, and now in the British Museum, the one plain, the other a flange or roof tile, the dimensions are nearly similar. The plain tile measures 1 foot 4 inches long, by $10\frac{1}{2}$ inches wide, and $1\frac{1}{2}$ inches thick. The flange tile 1 foot $3\frac{1}{2}$ inches long, by 1 foot wide, and the highest part of a flange $2\frac{1}{4}$ inches high. These are probably the tiles of one foot and a half in length, the *sesquipediales* of the inscriptions. In the same collection are two tiles, submultiples of the above, measuring $8\frac{1}{2}$ inches square, by $1\frac{1}{2}$ inches long. They, as usual,

¹ Dict. Antiq., Tegula, p. 939.

² Bull. Arch. Nap., 1853, tav. xv. p. 185.

³ Terent. Eun. iii. 5, 60; Gellius, x.

15; St. Luke, v. 18.

⁴ Cf. Buckman and Newmarch, p. 64.

⁵ Brongniart and Riocreux, Mus. de Sèvres, I. 18.

are not quite square. In the same collection are several other fragments of flange tiles, which have apparently been of the same dimensions. The flanges, however, are always bevelled on the inner side. Low one-storied huts or houses called *attegia tegulicia* were sometimes made of tiles.¹ Sometimes the tiles of the floors, *straturæ*, or pillars, *pilæ*, of the hypocaust were scored in chequers² or perforated,³ or even made round.⁴ Terra-cotta cisterns were also used at the Roman times, and large tubes having a diameter of 2 ft. 1 in. have been found casing the sides of a wall at Selinunte or Selinus. Other cisterns of brick have also been found at Taormina or Taurominium. The cylindrical water-pipes were called *tubi* or *fistulæ canales*.⁵

One of the most interesting facts connected with tiles is their use in the graves of the ancient Romans. Three or rarely six large *bipedales* tiles were set up in a prismatic form, one forming the floor, and the two others the pointed covering, *en décharge*, which protected the body from the superincumbent earth. In this hollow prism were laid the urns, *ollæ*, which held the ashes of the dead, and other vases. In some of the graves of Greece, apparently of the same age, semicircular or vaulted tiles were used. On these tiles were impressed in large letters the names of the legions which garrisoned the various cities. Thus the tiles of the Roman graves at York⁶ are inscribed with the name of the sixth and ninth legions which were there quartered, while at Caerleon, the old Isca Silurum, the bricks bear the name of the second or Augustan legion.⁷ The stations of the twenty-second legion may also be traced by the bricks placed over the graves of its soldiers in this manner.⁸ They were placed at the foot of the sepulchre in order to indicate, like tombstones, who was buried beneath. The inscriptions in most cases are written across the breadth of the tiles in Greek or Latin.⁹ The inscriptions given by Gori are of very different age, some apparently as late as the introduction of Christianity. At Royston, in a supposed *ustrinum*,

¹ Steiner, Cod. Inscr., I. 393.

² R. Smith, Collect., II. Pl. viii. n. vi. p. 21.

³ Those at Chester are so made.

⁴ Jahrb. d. V. Alterthfr. im Rheinl., 1840, 196.

⁵ Bull. Arch. Nap., 1852, p. 40, Venafran inscription.

⁶ Wellbeloved, Eburacum, pp. 33, 34.

118.

⁷ Lee, Delineation of Roman antiquities found at Caerleon, Pl. xiii.; Gent. Mag., Nov. 1845, p. 490.

⁸ Wiener, De Legion., Rom. 1838, pp. 106-137.

⁹ See Gori, Mus. Etr., iii. tab. xxvii.-xxx.

roof tiles either covered the mouths of the sepulchral urns, or they were placed around them as a *septum*.¹ The name of the *imbrices*, as already stated, is from their use in keeping off the showers, *imbres*, from the joints of the roof tiles; and the roof of a bath, found at Ostia, will illustrate the manner in which they were placed over them. They were semi-cylindrical, about 3 feet long, 3 inches in diameter, and 1½ inches thick, made of the same material as the flange tiles, and apparently with the hand, but are not stamped like them with potters' names. The imbrex close to the edge of the roof had a perpendicular semi-elliptical piece, called the antefix. The tiles were connected at their edges, being laid for that purpose across the rafters, *postes*, of the roof, *tectum*.² The semi-oval upright plate, or *antefixa* of the *imbrices*, was not large enough to admit of much ornament. The usual one is the floral antefixal ornament, sometimes, indeed, replaced by acanthus leaves, accompanied with the mæander. Busts, from their elongated shape, were peculiarly appropriate to these plates, and those of Juno,³ Venus, heads of the Gorgon, and Neptune between two dolphins, and tragic masks, have been found.⁴ In this case the bust is stamped in a mould, and applied to the antefixal ornament. Two found at Ostia had groups instead of busts,—such as Neptune sailing over the sea in his car drawn by hippocampi, and the statue of Cybele in the ship drawn by the Vestal Claudia.⁵ These came from the ridge of a house, the tiles of which were inscribed with the names of Consuls in the reign of Hadrian. Flue tiles with various patterns on one side, as if to be seen, are often found. One has been discovered with the letters P and T amongst the ornaments of wavy lines, others have lozenge ornaments. They generally have one lateral hole in the narrow edge of the tile in the middle. This hole is either rectangular or circular, Mr. R. Smith says, for the heated air to pass through; one tile had a double chimney without a lateral hole. They were often handsomely ornamented with fleurettes, drapery, and other patterns. Some found in Essex and Surrey had dogs, stags, and initial letters in the foliage; and another discovered at Plaxtol, in Kent, had CAMBRIASANTVS, the British Roman makers' name, repeated on the entire side.

¹ Archæol. xxvi. p. 370.

² Bayardi, Catalogo degli Antichi Monumenti di Ercolano, pp. 284–285; Smetius, Antiq. Neomag. p. 88.

³ Campana, Pl. xi. on specimens found on the Palatine Hill.

⁴ Campana, tav. vii. at Ostia.

⁵ Ibid., tav. vi.

The ornamented side, it is thought, was concealed from view: but this is unlikely. Occasionally they were used as pillars of hypocausts.¹ A remarkable use of ornamental tiles having dental, ovolos, fleurettes, or chequer ornaments, is in the Pile Cinq-Mars in the vicinity of Tours.² It has been supposed these ornaments imitated the patterns of Mosaics.

Sometimes the antefixum of the *imbrea* was strengthened by a band behind, examples of which occur in the roof tiles at Pompeii. The edge tiles of the roof were flanged so as to form a gutter, and either externally decorated with subjects moulded in bas-relief—such as antefixal and floral, and floral architectural ornaments—or else painted in encaustic with mæanders, and other patterns. A space was cut out to admit of the insertion of the antefixal ornament of the imbrex. The ancient tiles were made by special makers, distinct from the brick-makers, and called *figuli a tegulis*, *tegularii*, or *teglarii*,³ tilers, or *figuli ab imbricibus*.⁴ Perhaps at the Byzantine period tiles were gilded, for the term *Chrysokeramos*, or “gold-tiled,” was applied to certain edifices.⁶

For warming the rooms of the baths and other chambers a peculiar kind of tiles were used. These tiles were called *tubi*;⁷ according to some archæologists the hole was stopped by a fictile valve or plug; but possibly they may have been so disposed that the small hole communicated laterally so as to let the air pass from one tube to another, or probably they were used as chimneys of hypocausts. These *tubuli* were also called *vaporaria* and *alveoli*.⁸ They are hollow parallelopipeda, with a hole at one side for the ejection of the air which traverses them. Sometimes the whole side of the wall was composed of flue tiles covered with cement. Their sides are always scored with wavy or diagonal lines, apparently to make the cement adhere better to them. Sometimes these marks assume a more regular and ornamental appearance, such as the shapes of lozenges or cheques, and the fleurettes, as on those of the Roman villa at Hartlip,⁹ and the lower tiles have scores of squares.¹⁰ They are generally of the

¹ C. R. Smith, Ill., London, p. 114.

² Smith, Coll. Ant. iv. p. 11.

³ Muratori in Mongez; Brongniart, *Traité*, I. 367; Orellius and Henzen, 6445, 7279.

⁴ Orellius, 4190. ⁵ Henzen, 7280.

⁶ Barduri, lib. iii. p. 89,

⁷ Seneca, Epist. 90. “Et impressos parietibus tubos qui ima simul et summa foverent æquiter.”

⁸ Pitiscos, *Lexicon* i. 77.

⁹ R. Smith, *Collectanea*, vol. II. p. I. p. 21, Pl. viii. fig. 1, 2.

¹⁰ *Ibid.*

same paste as the roof-tiles, and are found scattered amongst the desolate Roman houses. The flue tiles were sixteen and a



No. 185.—Flue-tiles, ornamented.

half inches long, six and a half inches wide, five inches deep.¹ A similar mode of constructing walls is found in the building called the house of Agathokles at Acradina,² some of the walls of which were made of hollow cylinders. The tepidaria of baths were lined with rectangular hollow tiles, with holes for the introduction of warm air to heat the walls of the chambers. These tiles were plastered over with stucco.³ The regular marks are supposed to have been made with a hackle or large comb, and the workman himself may have pointed or distinguished his tiles by their pattern. Through these chimneys, for they are no less, the hot air circulated and gave an imperfect warmth to the rooms, being radiated from the walls. The pipes for conducting the hot air stood on a pier, and the whole wall was warmed by these pipes, which stood close to one another and made up the solid

wall; the heated air passed through by an opening made in the wall, decorated with a lion's head.⁴ Such walls Ausonius⁵ calls plastered, or *tectoria*. The Romans had no chimneys; and the smoke, and heated air and smoke, came through the doors and windows of the winter apartments:⁶ and the square holes may have been for plugs to secure them to the wall. It is difficult to understand how these tiles could have warmed rooms by the mere introduction of hot air circulating through them, especially if they were covered with stucco. At the same time the smoke of the hypocaust could not have been admitted into

¹ Specimens of these tiles will be seen engraved in Caumont, *Cours d'Antiquités*, t. ii. p. 172, Pl. xxii. fig. 3 and 5; and Buckman and Newmarch, *Illustrations of the Remains of Roman Art in the Ancient Corinium*, 4to, 1850, pp. 64, 65.

² Torre Rezzonico, *Viaggio di Sicilia e Malta*, tom. v. p. 227; Avolio, p. 9.

³ One at Cassibili, near Syracuse; Avolio, p. 21; cf. Apolio, p. 9.

⁴ *Jahrb. d. Ver. d. Alterthfr. im Rheinl.* 1844, p. 120; Schoepflin, *Alsatia illustrata*, i. p. 539.

⁵ Mosell., v. 337.

⁶ *Jahrb. d. V. Alterth. im Rheinl.* 1844, p. 123.

the apartments. At Hartlip these tiles were placed vertically on one wall of a lavacrum. By some the \oplus is supposed to be the ornament called *cuneus* of Vitruvius, with which walls were ornamented. These pipes were fixed to the wall by a small nail, called *clavis muscarius*.¹ A flue-tile filled with soot was found at Briare.²

Of the nature of tiles were large thin squares of terra-cotta, which were often two Roman feet square, and hence called *bipedales*, used for casting or revetting the walls of the rooms. They are found in the different Roman villas, and are ornamented on one side with various incised ornaments by the potter, apparently with a tool upon the wet clay. The decorations of some, found in Essex,³ represent mæanders, the Greek border, rosettes, and other ornaments. They were often covered with the stucco with which the rooms were plastered. At Pompeii the stucco-painted walls were constructed with bricks or tiles placed edgewise and connected by leaden cramps to the main walls from which the brick lining is detached a trifle.⁴

Terra-cotta pipes, *tubuli*, joined with mortar, were especially used for draining lands,⁵ and for drains of amphitheatres.⁶ They were eight inches in diameter. Some of the drain tiles were hemispherical and open above. The Campagna di Roma was formerly extensively drained by these tiles, and owed to that circumstance much of its ancient salubrity.⁷ The cylindrical drain-tiles or water-pipes rarely have the names of makers, or other inscriptions. Such, however, sometimes occur, and at Aix-la-Chapelle they were found with the stamps of the 6th Victorious Legion, arranged in the form of a cross.⁸ Places for the nails are found in the wall-tiles, *cortina muri*.⁹ In some cases, as on the baths, a space of a few inches was left between the tiles and the wall, and the hot air from the hypocaust circulated between the tiles and the wall. The tiles had four holes, and they were affixed to the wall by plugs or nails apparently of lead. A chamber in the castrum at Jublains is yet partly standing, one of its sides yet coated with tiles.¹⁰

¹ Jahrb. d. V. Alterth. im Rheinl., 1844, p. 127.

² Jollois, Ant. du Loiret, 4to, Par., 1836, p. 167.

³ Archæologia, xiv. 64, 72; Brongniart, Traité, I. p. 367.

⁴ Taylor, Fresco and Encaustic Painting, p. 40.

⁵ Some have been found at Terra

Nuova, Alesia, and Alicata in Sicily, Fazzelli, Decad. I. lib. ix.

⁶ Avolio, p. 21.

⁷ For tessellated pavements, see Seneca, Quæst., v. 31.

⁸ Steiner, Codex Inscr. Rom., ii. p. 174.

⁹ Winckelmann, Werke.

¹⁰ R. Smith, Ill., Lond., Pl. xxiv.

Broken and ground fragments of brick and tile were used to the very last, being employed for the second of the five strata, called the *runderatio*, of the road, while the third, called the *nucleus*, was formed of bricks and of large stones.¹ The Roman mortar was made of sand, chalk, and pounded brick.²

The tessons used for mosaic pavements were made of marbles, glass, and of a red brick. These pieces were called by the Greeks *psephoi*, or *psephides*, pebbles; and by the Romans *tessellæ*, *tesseræ*, *laminæ*. They vary in size from an inch to almost a quarter of an inch square, and were made either by fracture and cutting of the ordinary Roman tile into small squares, or else were stamped in a small mould. They supplied the red and sometimes the black colour for the *opus musivum*, or mosaic work, especially for pavements, and aided in the composition of the various subjects. At the time of the Byzantine empire such mosaics were introduced into ceilings. The early mention of mosaic pavements in the book of Esther, and the anecdote of Aristarchus, show that they were in use long before the time of Augustus, although no extant mosaic is earlier than that age, and most of them are of the period of the Antonines. One of these pavements found at Wifflisburg or Avenches, has an inscription recording that it was made in the Consulship of Avitus and Pompeianus, A.D. 209.³ Another at the same place had the name of Prostasius,⁴ and a third bore the name of a lady named Eusebia.⁵ Another mosaist, whose name has been found, is Dioskourides of Samos.⁶

The larger tiles of the tessellated pavements were called *tesseræ* or *tesseræ magnæ*, the smaller *spicata testacea*. The word *tessellæ* was particularly applied to the pavements. It evidently comes from the Greek word *tessera*, "four" sided, of which *tessella* is the diminutive;⁷ and thus signifies a diminutive cube or die. The term *testacea spicata* was applied to pavements, the *tesseræ* of which were not flat cubes, but packed with their ends pointed upwards.⁸ A pavement at Verona was made by

xxix.; Pliny, Ep., i. 17, mentions the hole by which the air was let in.

¹ Avolio, p. 37.

² Pitiscus.

³ Orellius, i. 122, n. 383; Spon, Misc., p. 40; Wild, Avench., p. 178; Hagenb. MSS., i. p. 203. See also for the opus doliare, Orellius, ii. 572.

⁴ Steiner, Codex. Inscr. Rom., iii. 367.

⁵ Maffei. "Ex officina Feroni felix

ut ista lego," at Salona was "sic cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te Deus." Smith, Illust. of Rom., Lond. p. 49.

⁶ Rochette, Quest. sur l'hist. de l'Art. Paris, 1846, p. 127.

⁷ Turnebus, Adv., xix. 26.

⁸ Vitruvius, Arch., vii. 1; Pliny, N. H., xxxvi. 25, 63.

many hands, one Eusebia and her companions made 20 feet, Hiernisa and hers as many, Marinus 10 feet. Some supposed they subscribed only to the work.¹ The small tesserae of glass in mosaics were called *abaculi*.² Pavements were called Asarota, from the asarote oikos of Sosos of Pergamos, where they represented droppings from the dinner-table.³ The usurper Firmus is said to have lined his house with glass slabs or mosaics inlaid in bitumen,⁴ and Constantine and Helena first applied mosaics to walls. In the seventh century A.D., the Arabs adopted the art called *psephosis fsefysa*. One of the conditions of the Peace of Khalef Valyd and the Emperor of Constantinople was that the emperor should supply mosaics for the decoration of the mosque at Damascus. These, as at Cordova, were the work of Byzantine artists, but the Arabs early substituted coloured fayences as at the Alhambra. Mosaic flourished both in east and west, and is in the twelfth century found in the church of Bethlema, A.D. 1180: Saladin A.D. 1187 used them.⁵

A considerable number of the Roman tiles are inscribed with the names of the consuls of the current year in which they were made, presenting a long and interesting series, commencing with the consulship of L. Licinius Sura and C. Sosius Senecio, A.D. 107, and terminating with that of Alexander Severus, A.D. 222. Many of these consulships, however, do not appear to have been recorded in the regular *fasti consulares*, or official lists, and they were probably the suffects whose names were not recorded after their temporary elevation. Since many of the potters indifferently inscribed, or omitted, the names of the consuls upon their ware, it is probable that the tiles so dated were destined for the public buildings, and were so marked to prevent their being stolen with impunity. They are fewer in number than those which have merely the names of the potteries, or of the farms from which the clay was procured, but are yet

¹ Fea, Misc. Crit., ii. 281.

² Pliny, N. H., xxxvi. 67.

³ Spartian. vet.; Pesc. Treb. Poll. Vita Tetric.; Augustin. de civ. Dei, xvi. 8, races of men in the plateæ maritimæ of Carthage, called musivo picta, opus musivum, or opus museum. Orellius, ii. 258: vermiculum, or spicatum, supposed to refer to its use in museums, the vermiculated or guilloche pattern; it was also styled pictum de museo or

pictum ratam de museo. Trebell. Poll. Vita Tetr. Procop. Bell. Goth., i. c. 19, states that the head of Theodoric separated from his body, on a mosaic in the Forum at Naples. "Bonum eventum bene colito," appears on a mosaic at Woodchester.

⁴ Vopisc., Hist. Aug. Script.

⁵ Reinaud, Rev. Arch., 1802, Pl. ii. p. 45.

sufficiently numerous to be an invaluable aid to the chronological inquirer in tracing the succession of consuls for upwards of sixty years. Inscriptions of this class belong to the *opus doliare* only, and are found on the tiles of Italy alone, and it is probable that their appearance is owing to some law passed by the senate, about the reign of Trajan, to regulate the potteries. It has been, indeed, stated that the law obliged the brick and tile-makers¹ to affix their distinctive mark or emblem upon their bricks. The emblem in the circular stamps is in the centre, surrounded with the inscription, as on medals, and resembling the countermarks or little adjuncts on the currency of the republic, and the seals or stamps of the eponymi of Rhodes. On the Roman tiles these marks are generally circular, with a circular portion cut out at one part, but they are occasionally oblong or rectangular. The use of such a mark was to guarantee the quality of the clay of which the tiles were composed,² and which, in some instances, is found so remarkably fine, so compact, and so well baked, that when struck it rings with a metallic sound. It is of these bricks and tiles that the greater part of the edifices of ancient Rome were made, and Theodoric,³ when he repaired the walls, made a present of 25,000 tiles for that purpose. The boast of Augustus, that he had found Rome built of brick, and left it constructed of stone, could only apply to some of the principal monuments and quarters of the city. The visitor of the Vatican will remember a great number of these tile-marks inserted in a wall of that magnificent museum. Such tiles have been removed from the principal edifices of ancient Rome; the Coliseum, Circus Maximus, the so-called Thermæ of Titus, the Thermæ of Caracalla, the Basilica of Constantine, the Prætorian Camp, the Cemetery of Priscilla, the Mons Cœlius, Mons Viminalis, Mons Vaticanus, and the Pons Sublicius. Similar stamps have also been found on tiles removed from the ancient edifices, and now placed on the roofs of many of the churches of modern Rome. Large collections of them are, and were, in the museums of the Vatican, and in the Villa Albani. Cortona, Bologna, Tibur, Pagnani, and Ostia have also revealed numerous tiles of this class, important remains of the golden days of the imperial city, when the best of the emperors embellished it with new edifices, or restored

¹ Cassiodor., I. s. xxv.; II. s. xxviii. | Pl. xxxii.

² Seroux d'Agincourt, Recueil, p. 82, | ³ Cassiodorus, Varior., i. 25, ii. 23.

those of their predecessors which exhibited symptoms of decay. To the topographer they are of the greatest value; and had the Romans stamped on them the names of the buildings for which they were destined, the sites of the great edifices of the city might have been indisputably fixed. Besides the value of these tiles in settling the succession of the consuls and the sites of the monuments, they also throw great light upon the economy of the Roman farms, and the possessions of the great landed proprietors. Perhaps from Nero, and certainly from Domitian, till the age of Commodus, after which these marks almost disappear amidst the general wreck of the fine arts which then ensued, an uninterrupted series of names of proprietors, potters, and estates, tells much of the internal condition of Italy, and one of the sources of revenue to the Roman nobility.¹

Before, however, entering further upon this subject, it is as well to show the nature of these inscriptions; and the accompanying example, taken from a tile removed from one of the edifices at Rome, will illustrate their nature in the fullest manner. The whole is in bas-relief, and was probably made with a stamp or die of bronze,² wood, stone, or terracotta, a bronze stamp of this kind having been discovered.³ In the centre of the circular stamp or medallion is seen a



No. 186.—Stamp on a Tile. British Museum.

figure of Victory—the mark or sign that the potter used. Commencing with the inscription on the outer band, the following words may be read: OPVS DOL[iare] DE FIGVL[inis] PVBLINIANIS. EX PREDIS AEMILIAES SEVERAES. “Pot work from the Publinian potteries, from the estate of

¹ Fabretti, *Inscr. Antiq.*, fo., 1699, pp. 152, 153; Caylus, *III. Pl. lxxviii.* pp. 502, 503; Boldetti, *Osservazioni sopra* 253, 254.
² Gori, *Inscr.*, iii. 118.
³ *Ibid.*

Æmilia Severa." The most complete stamps have the date of the emperor or of the consulship, the name of the estate which supplied the clay, that of the pottery which baked it, and of the potter who prepared it; sometimes even of the slave who moulded the tile, and the very dimensions of the tile itself. The earliest stamps look like the first attempts at a methodical manner of impression, and the later ones betray a comparative neglect. Not only are the names of the emperors and Cæsars given at the beginning and end of the series, without indications of the consulships, farms, or proprietors, but singular expressions are also introduced. Thus the tiles of Theodoric show that his gift excited national or official enthusiasm, for he is styled upon them the good and glorious king, with the addition of "Happy is Rome!" At all times, indeed, as is shown in the stamp already figured, the inscriptions were in contraction, and even the consuls were mentioned only by the initial letters of their name. Still, by comparing the numerous series, it is possible to place them in their order. Many tiles, indeed, have no date, although it is evident that they were made in the imperial times, but the general impression, on examining the series of stamps, is that the potteries of tiles or bricks were in active operation during the reigns of Trajan and Hadrian, especially in that of the last-mentioned Emperor, and continued so till the close of the reign of Marcus Aurelius. After the twentieth year of Antoninus, till the eighth year of Alexander Severus, the inscriptions are few and irregular. Most of the public edifices had been built or amply repaired. The political convulsions left no time for architecture; the law respecting the stamps had probably been abrogated, and estates had changed hands.

The estates from which the tiles came, or to which some probably belonged, are called possessions, *possessiones*; private property, *privata*; shares, *rationes*; blocks, *insulæ*; or more generally estates, *prædia*. There is, indeed, some ambiguity about the expression *ex prædiis*, but it apparently means that the brick or tile was "from the estate," the uncertainty being in what sense this is to be taken. *Prædium*, indeed, means a property, either in the town or country; but the word *fundus*, which means a country farm, is also found impressed upon some bricks. It will however be seen, from some apparently exceptional instances, that the names of the edifices to which the tiles belonged are combined with those of the potteries and

potters, so that the expression *ex prædiis* possibly means that the tiles or bricks belonged to the houses or other property in the city of Rome of the person named. The designation of the place, for example, for which the tiles were made occurs on those stamped with the name of the Prætorian Camp, and of the Chapel of the Augusti, and can hardly refer to potteries established in that quarter. A critical examination of the series would enable the enquirer to arrange the entire sequence of the properties to which the tiles refer, and, on comparing the evidence, it is probable that the *prædia* are the estates which produced the clay. The proprietors of these estates were the Emperors and Cæsars, persons of consular dignity or equestrian rank, and sometimes imperial freedmen. The names of the estates are rarely mentioned, although the Salarian, the Ulpian, and a few others are recorded. Many of the tiles record merely the imperial estates, without designating the name of the reigning Emperor; and at a later period, as on the tiles of the Basilica of Constantine,¹ the stamps record the estates of "our Augusti and our Cæsars." Of the family of the Antonines there are several names. The Empress Plotina was evidently a large landed proprietor. Annius Verus, and his wife Domitia Lucilla, the parents of M. Aurelius, have left their names upon many tiles; so have that Emperor himself, Ælius Cæsar, the adopted heir-apparent of Hadrian; Arria Fadilla, the aunt of M. Aurelius; Julia Procula, Cusinia Gratilla, Faustina, and others. It would be tedious to repeat all the names of inferior proprietors unknown to fame, such as Q. Servilius Pudens and T. Tatinius Satrinus. Amongst the more remarkable is that of Lucius Æmilius Julianus, priest of the Sun and Moon.² Some belonged to imperial freedmen, for such names as Umidius Quadratus and Quintus Agathyrus are evidently of this description. The most remarkable fact connected with the history of the proprietors is the prevalence of female names; and the quantity of tiles which came from their estates is enormous. The occasional renunciation by the Emperors of their private fortune in favour of their female relations; the extensive proscriptions by which, owing to a defect of male heirs, estates devolved upon females, as well as the gradual extinction of great families, consequent on the corruption of public morals, may be traced on a tile as readily as in the page of a historian. As to

¹ Annali, 1848, p. 158.

² Ibid, xxxii. p. 435.

freedmen, their rise and progress is not in the scope of the present work, but they were alike the ministers of the palace, commanders of fleets, the agents of the nobility, and the wealthy proprietors of Italy. The potteries were sometimes mortgaged, as will be seen by the instance of a mortgage made by C. Cœlius Verus of his potteries to Cornelius Gallicanus.¹

The potteries of the tile-makers were of two kinds; the potteries, *figlinæ*, and the manufactories, *officinæ*. The *figlinæ* are the most numerous, and form a class by themselves; the term *officina*, or workshop, being commonly stamped on lamps and smaller vases. The potteries are mentioned in a subordinate manner to the *prædia*, or farms, and, in many instances, the names of both occur on the same tiles. The *prædia*, too, are often omitted, and only the *figlinæ* recorded. Attached to the term *figlinæ* is often an adjective, expressive of some quality or name. These epithets are sometimes geographical, as the Korinthian, Makedonian, Rhodian, or Tempesine, and the greater or lesser Ocean potteries. Sometimes their names were derived from the reigning Emperor, as the Neronian and Domitian potteries, but the greater number were called by a Gentile or family name, as the Bucconian, Camillian, Furian, Terentian, and Voconian potteries. There are, however, many potteries only distinguished by the names of their proprietors, who were generally freedmen or slaves. One of the names which most frequently recurs in the series is that of L. Brutidius Augustalis, a freedman; while other tiles are stamped "from the potteries of Primigenius, the slave of our Lord, the Emperor." There were many potteries of imperial slaves; but there are also numerous tiles from the potteries of the Emperors and other wealthy proprietors, although undoubtedly under the administration of freedmen or slaves.

The *officinæ*, which are also recorded upon tiles, served to distinguish the quality of the different *figlinæ*. Thus tiles are stamped with the title of the *officinæ* of L. Aurelius Martialis, of Domitius Decembris, and of M. Publicius Januarius, freedmen, named after the months in which they were born. The establishment of the last of these freedmen was called the *doliariæ officinæ*, a term which meant the pot-work shop or potteries. Another *officina* is called "Domitian," either after its proprietor, or out of flattery to the Emperor. Sometimes a second manu-

¹ Lama, Inscript. Ant., 4to., Parma, 1818; on the Tab. aliment. of Velleia.

factory of the same proprietor is mentioned. Other tiles are stamped with the fanciful names given them by the potters, as Claudians, Domitians, Brutians. A few tiles are stamped both with the name of the potter and that of the proprietor of the estate, as the tiles of C. Cosconius, from the potteries of the celebrated Asinius Pollio, and the *tegulæ doliare*s, or pot-work tiles of Julia Procula; the *Bipedales*, or two-foot tiles of Crispinianus, and the *Secipedales*, or "one foot and a half" tiles of Julia Procula. This expression is distinguished from the previous one by having after it the name of the wealthy proprietor, and not of the poor slave who made the tile. A tile found at Trasobbia with the name of Cominus the slave of L. Cornelius Scipio rests on very uncertain grounds.¹ While, indeed, the potteries of private proprietors were under the direction of *liberti* and *libertini*, those of the Imperial estates were chiefly managed by slaves, from whose labours the Roman nobles derived so large a portion of their revenue. There were many private potteries in Gaul and Germany. One L. Valerius Labeius, or Labelleius, had a furnace near Saarbrücken, and his tiles have been found in many places on the Saar. The names of many private tile-makers have been found at Treves, one example has on it the stamp of the republic or colony.² Several of the potters had evidently Gaulish names, as Vacasatus son of Brapiatus,³ Dicetus and others. Fidenatis was found on a tile at Zulpich.⁴ The tiles often had initial letters only, as, T.P.F.A., T.P.F.C., T.P.F.P., on those at Rodmanton, in Gloucestershire. Often the name of the master only occurs, as, Armarius, Sicinnus on tiles found at Vienna, and Apronianus on those of Sistell in Croatia.⁵ The work itself was called earthenware, *opus figlinum*, or pot-work, *opus doliare*; and, in the contracted form of either *opus* or *doliare*. Such work is always found accompanied with the names of freedmen or slaves. The Imperial slaves have two names, those of private individuals only one; but the *liberti* had three names. Such names as Arabus, Arestius, Modestus, Tertius, Zosimus, are clearly servile. In some cases, the form *fecit* is substituted for *opus*; but in all instances the makers were of inferior condition. A regent of France might amuse himself with making glass, and

¹ Fea, Misc. Crit., I. p. cxiv.

² Steiner, iii. 27.

³ Jannsen, Mus., p. 151, tab. xxvii.

⁴ Steiner, ii. 187, 287.

⁵ Seidl., Chronik d. Arch. Funde, 8vo.

Vienna, 1846.

a German Emperor with compounding sealing-wax, without the loss of the respect of their subjects; but a Roman historian cites, as an instance of the degraded taste of Commodus, that in his youth he had amused himself with making cups of earthenware.¹

"Let him who made it, and who belongs to Cneius Domitius Amandus, prosper," is stamped on one remarkable tile. Sometimes the work is stated to come from particular potteries, without mentioning the potter. Some of the potters, indeed, impressed mottoes on their tiles, as *utamur felices*, "may we use happily," "Fortune who brings back is to be worshipped," and "the Constantinian age." Sometimes a wish is stamped even on grave-tiles, as *uti felix vivas*, "may you live happy," late in the Roman Empire.

Only a few of the tiles have inscriptions indicating the places for which they were destined. This is particularly the case with those employed for military purposes, and these probably had a double use. First, they showed that they were made by the soldiers, thus pointing out that in the legions, as in modern armies, there were many soldiers acquainted with handicraft trades, and the tile-potters of one of the legions are mentioned at Hooldorn.² Secondly, they prevented the tiles being stolen or removed, and were thus impressed with the Roman broad arrow of the public property. The inscriptions were also stamped by the *decurio* of the artificers or potters, whose names are occasionally found with that of the legion, one Julius Martialis of the 6th legion being mentioned at Aix-la-Chapelle, and Renatus at Hooldorn.³ An iron tymparium of the 3rd cohort of the Vindelicii has been found, and one of the 13th or double legion, with the D.L., the initials of the decurio of the legion who affixed it. The inscriptions record the legions with their names either in initials or entire, the cohorts and the *alæ*, sometimes with the names of the decurion of artificers by whom they were made, as Julius Sempronius, Helvius Morans, Julius Martialis, Secundus Vitalis of the 4th and 5th legions. They are sometimes accompanied by *fecit* or *figulis*.⁴ Tiles so stamped have been found at Xanten and Nimeguen.

At Rome, indeed, there was no necessity for the legionaries themselves making tiles and bricks; and, accordingly, one

¹ Ael. Lamprius, Vit. Commodi, init.

² Steiner, Codex Inscr. Rom., ii. 276.

³ Steiner, Cod., 174, 276.

⁴ Ibid., II. 174.

Sextus Attius Silvanus appears to have supplied the camp. The clay he obtained from the estate of Umidius Oppius. The actual maker was a freedman, who bore the name of L. Silvinus Helpidianus. The sacellum, or shrine, of the Augusti, which held the standards and eagles of the Prætorians, seems to have been roofed, or partly constructed of tiles from the potteries of Paniscus, Hermetianus, and Urbicus. A few tiles from the Via Salaria, had only on them *Castrum*, or camp. Some fragments of tiles or bricks, evidently the *semilateres*, or half-bricks, of Vitruvius, dug up on the site of the Post-office in London, were impressed with the letters P P. BR. LON. (see plate on p. 472), perhaps denoting the residence of the Roman Proprætor in Britain.¹ Still more interesting are the inscriptions stamped on the tiles relating to the legions and other military divisions stationed throughout the provinces of the vast empire. These are chiefly found in their graves, camps, and quarters. They contain the number and titles of the legions, and mark the limits of Roman conquest. The route of the thirty legions has been traced through Germany; and in Britain an examination and comparison of these tiles show the distribution of the military force, and the change of the quarters of the different legions which held the island in subjection. Some legions and cohorts worked more than others. The stamps are long labels, tesserae, lunes, circles, in one instance surrounded by a laurel crown. These are seldom circular like those of the imbrices and flange tiles, but are in shape² of a foot, an ivy-leaf or amphora, or oblong, with the letters in relief, sharply impressed, probably with a metallic die. The tiles of the first legion have been found at Mayence, Voorburg, and Wiehelhof Nimeguen; of the second at Ems, Darmstadt, Obernburg, Hooldorn, and Caerleon; of the 3rd in Scotland; of the 4th at Mayence; the 5th in Scotland, at Baden, Cleves and Nimeguen; the 6th at the last place, Neuss, Darmstadt, Windisch, Augst, and Birten; the 7th at Rodenkirchen and Aix-la-Chapelle, Xanten; the 8th at Niederbieber, Birten, Mayence, Butzbach, Friedberg, Baden, Hoddesdorf; the 9th at Baden and York; the 10th at Caer, Rhyn, Voorburg, Nimeguen, Hooldorn, Vienna, and Jerusalem; it had been sent to Lower Germany by the Emperor Didius Julian. The tiles of the 11th are found at Kloten, Friedberg and Windisch; of

¹ Mr. Roach Smith, *Collectanea*, i. p. 143; *Ill. Rom.*, Lond. p. 31.

² Arneth. *Hypocaustum*, 4to, Wien, 1856, Taf. iii.

the 12th at Mayence; of the 13th at the same place, Petronelli, Zahlbach, and Baden; the 14th at Durmagen, Petronelli, Nidd, Mayence, Wiesbaden; the 15th at Petronelli and Hooldorn; the 16th at Neuss; the 17th at Voorburg; the 18th at Vetera; the 19th at Xanten; the 20th at Nimeguen and Chester; the 21st at Mayence, Xanten, and Kloten; the 22nd at Oberrosbach, Mayence, Seligenstadt, Vielbrunn, Breuberg, Hofzedl, Waldürn, Coblenz, Bonn, Ellen, Hooldorn, Cleves, Darmstadt, Bingen, Baden, Nidd, Rükingen, Wiesbaden, Marienfels, Hedernheim, Mannheim, Hochst, with the names of the brick-makers, Quintus and Sempronius; the 23rd at Xanten, Stockstadt, Hoheberg; the 24th at Breuberg. The 30th legion was at Hooldorn, Nimeguen, Cleves, Rodenkirchen, Aix-la-Chapelle, Xanten.¹ Besides these were a *legio Cisirhenana* on the right bank of the Rhine, and a *Transrhenana* on the left bank, tiles of which have been found at Bonn. Each legion had its titles either in full or contraction, for which LEG or LIIG is used. This was followed by the number of the legion, as LEG I., the first legion, or the number and titles, as LEG CISRHENANA, LEG I MIN, the 1st Minervian legion, *legio prima Minervia*, LEG XII. F., "the 12th thundering legion," *legio duodecima fulminatrix*. These names were derived from the exploits of the legions; for example, the 13th legion, called *gemina*, or double, was supposed to be named Martia Valeria on account of its victories in Britain A.D. 62, and was stationed at Moguntiacum. It had fought under Drusus and Germanicus in A.D. 43, went to the Parthian war and was sent by Vitellius, A.D. 69, to Britain. Besides the legions there were cohorts which have left their names on tiles. The 1st Aquitan of veterans was in Hadrian's time,² A.D. 124, at Arnsberg and Friedberg. That of the Fidenates was at Ellen, the 1st Flavian Damascan at Friedberg. The 1st and 2nd of the Roman citizens were at Seligenstadt, the 5th and 26th of volunteer citizens, *cives voluntarii*, at Riegel and Baden; the 2nd Rhætian at Mt. Taurus; the 3rd Helvetian at Giesbergen, the 3rd Aquitan at Stockstadt, a 4th of Vindelicians at Frankfort, Wiesbaden, and Niederbieber, and the 3rd Dalmatian at Wiesbaden;³ a 2nd of Isaurians was at Kochendorf. In addition to these were the Vexillationes, the main body of which was at Nimeguen and Wiesveller, that of the

¹ A list of legions is given, Orellius, |
ii. 83, 84; Stein., Codex. ii. 121 and foll. |

² Rossell, Rom. Wiesbaden, p. 39.

³ Steiner, Codex. i. 289; ii. 143.

army of Lower Germany was at Hooldorn, Voorburg, and Nimeguen. Tiles of the army have been found at the last-mentioned site and Bonn, and of the British fleet, or marines, at Lyme and Dover. Sometimes a maker's name is added to that of the legion.¹ Some tiles appear to have been numbered in the order in which they were to be built into the public works. A British Vexillation attached to the army of Lower Germany has also been discovered in Holland and on the Rhine. Many tiles have only initial letters of words inscribed upon them, and when so contracted, it is always difficult, and often impossible, to guess what the inscriptions were intended to express.²

All that remains to be considered is the devices which accompany these stamps. The device occupies the centre as in a medal, and the inscriptions on the oval stamps are disposed on the outer circle running round it. A common ornament, or device, is a plain circle or ball, touching the inner edge of a larger circle at one point, thus giving the rest of the stamp a lunated shape. Sometimes the device is left out altogether. The devices are not numerous, nor is it always possible to discover the principle upon which they were adopted. They were, of course, the potter's seal, and he selected his devices, or coat-of-arms, as it may be termed, as he chose. Some can, however, be traced to their origin. One potter, named Aper or Boar, adopts that animal for his device; another, called Hermes or Mercury, has a caduceus. Other devices represent a favourite deity, or some idea connected with the estate. Rome, of course, is found. The Caninian potteries had a star, in allusion to the dog-star. Divinities, animals, stars, crescents, palm branches, pine cones, crowns, &c., are among those found. It was the practice of the ancient world to use these emblems in various manners. The Rhodian and Cnidian potters placed them upon their amphoræ, the maker of strigils on the handles of that instrument; the mint-masters of Greece and of Rome in the consular times, introduced them upon the area of the coins issued during their tenure of office, and the potter followed the general rule. So interwoven was art in the mind of the ancients, and so dominant was the love of animal form, that the work of the potter was deemed incomplete unless he impressed his device upon it. Generally in the provinces the tiles

¹ Roach Smith, ii. 132.

² Seidl, *Chronik d. archäol. Fund.*, | 8vo, Vienna, 1846; Cedrenus, *Annal.* p. 140.

had only the maker's name without any device or indication of consulate. Those at Avilia had only names, as Marcus Valerius Pastor, Tiberius Pansa Antoninus, Publius Remigius Coxendicus, and others in contractions,¹ or simply, as at Seligenstadt, Secundanus, Pacatus, with the addition F for fecit, "made." Amongst the more remarkable inscriptions of the military tiles are those in the name of Fulvius Plautianus,² the Prætorian prefect, and another with that of Publius Renatus, one of the *milites a tegulis*, or military tile makers.³ Inscriptions were often incised on tiles, with various memoranda: as, *Kal[endis] Junis Quartus laterclos Numero cc xiiii.* "Quartus made 214 tiles on the Kalends of June;"⁴ *xvii kalendarum Junii* DCLXXII, "672 on the 17th of the Kalends of June."⁵ On another tile at Hummelroth was inscribed, *stratura tertia laterculi capitulares num[ero] leg. xvii.*⁶ "In the third layer large tiles of the number of the 22nd legion." One found in Hungary had two lines in a quasi-iambic metre: *Senem severum semper esse condecet; Bene debet esse puer qui discit bene,*⁷ "An old man ought to be always grave; He ought to be a good boy who learns well." Names incised were found on those of Sabaria in Hungary,⁸ as Tertius, Candidus, Verna, and others; and in Germany some with the consulships of a Cornelius Amulinus and Aufidius Fronto, A.D. 199; Flavius Aper and Alb. Maximus, A.D. 206; of Aurelius Pompeianus and Q. Lollianus Avitus, A.D. 209; and of Vettius Modestus and Probus, A.D. 228.⁹ Idle boys often appear in the brick-fields to have scratched the alphabets on the soft clay; besides the instances, part of a late Greek alphabet is incised on a tile found in the amphitheatre at Hadria.¹⁰

The use of terra-cotta in architecture was most extensive for capitals and columns, bases of columns, sills and frames of windows, the crowning portions of cornices, and gutter spouts were made of this material.¹¹ The corbels which supported the

¹ For a list of these, Furnaletti, pp. 451-460. ² Orellius, i. 45.

³ Steiner, Codex, ii. 290.

⁴ Jannsen, een Romenische Tegel; Steiner, ii. 249.

⁵ Jannsen, Nieuwe Ontdeckungen; Steiner, i. c.

⁶ Steiner, ii. 390.

⁷ Paur, Sitzgb. d. Philosoph. Hist. Class d. K. Akad. d. Wiss., xiv. 133 f.

⁸ Maasman, Tab. Cer., p. 56.

⁹ Jahrb. d. Ver. Alterthüm. im Rheinl. ii. 81.

¹⁰ Bocchi, antico teatro scoperto in Hadria, 4to, Ven. 1739, tab. xi.

¹¹ Seroux d'Agincourt, Recueil, p. 78. Some of the columns and windows of this material were found outside the gate of St. John Lateran, and in the valley of the Fountain of Egeria; cf. also D'Agincourt, Histoire de l'Art Architect., Pl. xii. xx.

cornices were also made of the same, either moulded or else stamped out of mould. Indications of the use of terra-cotta corbels occur in a *lararium* at the entrance of the house of the Faun, and in the fragments discovered amidst the ruins of the buildings at Pompeii. Some of the wall paintings in which interiors are represented, also show cornices supported apparently by figures of terra-cotta, which have been painted entirely in accordance with the mural decorations. Between the columns were suspended masks and heads of terra-cotta, called *clypea*, painted and decorated and suspended by long cords, in the same manner as lamps are in religious edifices at the present day. On some of the Greek vases similar objects, *oscilla*, are seen suspended from the boughs of trees, along with tablets or paintings, *pinakes*. The gutter spouts under the ridge tiles were a very decorative and interesting part of terra-cotta architecture.¹ The most ordinary form of these spouts was a lion's head, which is constantly seen in fountains, and which is found on the walls of the bath at Ostia and at Pompeii, moulded in salient relief. Sometimes the whole fore-part of a lion is substituted, with a trough placed below the feet for the water to flow out. The head and the fore-parts of dogs,² and comic and tragic masks, whose open, shell-shaped mouths, *conchæ*, were particularly adapted for this purpose, were sometimes used, and also female heads.³ These objects are generally of the same piece as the gutter tile, and were stamped out of moulds. Yet, after all, spouts of this description must have been a very imperfect contrivance, and disagreeable beyond measure to pedestrians in the streets. Terra-cotta ornaments were also used largely in the interior and exterior decoration of houses, a custom which probably arose from the imperfect knowledge possessed by the ancients of the uses of gypsum, especially in ornamental work; hence they substituted terra-cotta for such purposes. Bas-reliefs of terra-cotta, *antefixa*,⁴ formed the decorations either of the impluvium⁵ of the house, or else went round the exterior. They were formed of flat slabs, about

¹ Duc de Luynes, Metaponte, pl. vii.

² Cf. d'Agincourt, Pl. xxix.; Histoire de l'Art, xx.; Marquez, Dell' ordine Dorico ricerche, 8vo, Romæ, 1803; and Boni, Littera, 8vo, 1805; Guattani, Mon. Ined., 4to, 1805, p. 108.

³ Three masks of terra-cotta found

at Musarna, Bull., 1850, p. 44.

⁴ "Antefixa, quæ ex opere figulino tectis adfiguntur sub stillicidio."—Festus, voce.

⁵ Festus, voc. Impluvium. Varro, de LL. 4.

eighteen inches in length and nine inches wide, and were decorated with a variety of subjects. The style of art is bold and vigorous, and the slabs were evidently cast in a mould, although in some instances they were apparently retouched before they were transferred to the kiln. Slabs entirely moulded are of much rarer occurrence, but they exhibit a much higher artistic feeling and freedom. Such is the bas-relief of an Endymion in the British Museum (T. 428); the hair is fine, and so deeply cut that it could not have been delivered from any mould. Circular holes are left in them for the plugs by which they were attached to the woodwork or to the masonry. These plugs were generally leaden, and had a countersunk flat head. They were painted after they were fixed. The paste of which they were made is of various qualities, often coarse and mixed with a volcanic sand, and of a red or yellow colour. Their thickness is from 1 to 1½ or 2 inches thick. Traces of a leucoma or coating, and of colour, are found on them. No great variety of subjects occurs; but the treatment, which is essentially Roman, exhibits illustrations chiefly borrowed from mythology, such as the birth of Jupiter, who is cradled by the Corybantes; the Gigantomachia; the birth of Bacchus, the thiasos of the god, especially that in which he is supported by the satyr Comus; Pan; the Tritons and Nereids; Neptune, Apollo Musagetes; the dances of the Spartan Virgins at the statue of Minerva; Minerva and Tiphys fabricating the Argo, the Kentauiromachia; Theseus destroying the huge Eurytus; Perseus, aided by Minerva, killing Medusa; Æneas consulting the oracle of Apollo; Machaon curing Antilochus; Victory; sacrifices; Barbarian prisoners, and architectural ornaments. Some few slabs have been found which, in the false taste of the period, represent the land of the Pigmies, hippopotami browsing on the banks of the Nile, and gigantic cranes perched on the cottages of the diminutive race, who are navigating the river in boats. The friezes found in the Thermæ of Antoninus had Herakles at the Hesperides, arabesques, and other subjects.¹ As many of these slabs went to the formation of a large composition, they were numbered, in order to assist their arrangement.² The subjects on these slabs are disposed in bas-reliefs on the flat surface, and their treatment is of two kinds. In the first sort the figures are grouped with large flat surfaces

¹ Fca, Misc. Crit., I. p. clxxi.

² Campana, *Antiche opere in plastica*, fo. Roma, 1842.

between them, in accordance with the later style of Greek art; in the second, they are introduced as accessories to floral and scroll ornaments, forming centres from which these ornaments radiate. For the narrow slabs of cornice heads and busts in high relief, because more remote from the eye, were preferred; panthers and Cupids, however, sometimes appear. The slabs are ornamental, with bands or cornices, in the shape of artificial flowers, or with the usual egg and tongue moulding above, while plain moulding and artificial ornaments occur below. The bas-relief is exceedingly high in the narrow bands and friezes destined for some of the architectural mouldings, but in other instances it is flat and scarcely raised a quarter of an inch above the surface. The ornaments are very limited, consisting of egg and tongue, the antefixal ornament, and lilies. The treatment, although free, and in many cases noble, is essentially architectural. These slabs are by no means choice specimens of ancient art, like those which decorated public buildings, but were intended merely as ornaments for private dwellings, or for sepulchres. All these ornaments, even when used externally, were coloured generally with pure colours, such as red, blue, and black; while, in some instances, as in the decoration of the antefixa, green and yellow were used. In Greek edifices, it is probable that the painting was in wax, as mentioned by the pseudo-Dikaiarchos; and some, indeed, of the Pompeian buildings appear to have been coloured in encaustic. These ornaments were probably not much later than the time of Severus. In some instances the name of the potter occurs upon them, as those of Annia Arescusana, and M. Antonius Epaphroditus. The bas-reliefs in the collection of the British Museum were found in a dry well, near the Porta Latina at Rome.¹ In 1761, a subterraneous place, divided into many chambers, was discovered at Scrofano, about sixteen miles from Rome. The dome of the largest chamber was enriched with paintings in fresco, representing animals. The whole of the frieze below the dome was enriched with bas-reliefs in terra-cotta, which were fastened to the wall with leaden nails. Many tombs on the Appian Road, as well as the temple dedicated to Romulus, near the Circus of Maxentius, were ornamented in a similar manner with terra-cottas; and there are several ancient chambers still visible in the neighbourhood of Rome, in which,

¹ Taylor Combe, *Descr. of Ancient Terra-Cottas*, 4to, London, 1810, pp. vi. vii.

though the bas-reliefs have been long since removed, the places which they occupied are perfectly distinguishable. Similar slabs were discovered, forming a frieze round the four sides of a chamber of the house of the Cæciliî, at Tusculum.¹ Some found between the Porta Salaria and Pinciana were used for roofs, and stood considerably raised above the height of the roof, with a narrow gutter and a ridge, over which was placed an imbrex,² and they were probably the *monumenta testacea* of the inscriptions. The subject of the potteries engaged the attention of some of the Roman writers on agriculture, for Varro³ quotes the book of Hostilius Saserna, both father and son of the same name, which treated on the potteries.

¹ Campana, p. 31.

² D'Agincourt, Recueil, pl. vii.

³ De Re Rustica, i. 2.

CHAPTER II.

Statues — *Signa Tuscanica* — Volcanius — Numa — Gorgasus — Cato — Possis and Arkesilaos — Size — Models — Sigillaria — Festival of Sigillaria — Fabric — Potters — Miscellaneous uses of pottery — Coiners' moulds — Crucibles — Toys — Lamps — Names — Parts — Shape — Age — Powers — Subjects — Great Gods — Marine deities — Hercules — Fortune — Victory — Foreign deities — Emblems — Poetical subjects — Fables — Historical subjects — Real life — Games of Circus — Gladiators — Animals — Miscellaneous subjects — Christian lamps — Inscriptions — Names of Makers — Of places — Of pottery — Of proprietors — Date of manufactures — Dedication to deities — Acclamations — Illuminations — Superstitions.

IN the earlier ages of Rome the laws and institutions, based without doubt upon the sentiments of the people, were unfavourable to the arts. Numa prohibited the deity being represented under the human form. Great men were indeed allowed to have statues, but not to exceed 3 Roman feet in height—a small size—and this privilege was not extended to females till much later.

Most of the ancient statues of the Romans are of terra-cotta,¹ a fact which is constantly alluded to by their writers.² In the early days of the republic the fine arts were at the lowest ebb, all objects coming under this denomination being either imported from Greece, or procured from their more refined neighbours the Etruscans who cultivated the glyptic and plastic art with complete success. Hence the Romans purchased such statues as they required; and these which appear to have been terra-cotta and called *signa Tuscanica*,³ adorned all the principal temples of their gods. The most celebrated works of republican Rome were made by the artists of Veii, and those of the Volscian Fregellæ or the Etruscan Fregenæ. The celebrated quadriga made by Volcanius of Fregellæ, which surmounted the pediment of the temple of Jupiter Capitolinus, which was treated with superstitious awe and considered one of the safeguards of the

¹ Pliny, N. H., xxv. 12, 46.

² Ibid.; Muratori Thesaur., tom. ii. p. 237.

³ Ovid, Fasti, 1, 201–202; Propertius,

Eleg., lib. iv. 1, 5; Juvenal, Satir., xi. 1, 16; Seneca, Epistol., xxxi. ad fin.; Consolat. ad Helv., c. 10, 2.

Imperial city, shows the low state of the arts among the Romans.¹ Numa, however, ever attentive to the Roman arts and institutions, is said to have founded a corporation of potters.²

In B.C. 491, Gorgasus and Demophilos ornamented with bas-reliefs and terra-cotta figures the temple of Ceres at Rome. They were natives of Himera in Sicily, and their labours were probably rather of Greek, than Etruscan style, which was previous to them. In the reign of Augustus the temple was burnt, and so great was the esteem in which the works of these old masters were held, that they were taken out of the walls and framed in wood. They were of the Aiginæan style of art.³ It has been conjectured that the want of white marble in Italy, none being discovered till the Imperial times, caused the extensive use of terra-cotta.⁴ The gradual conquest of Campania and of Greece Proper, which supervened after the fall of Etruria, unfolded to the eyes of the Romans a new school of art, and after the siege of Korinth the old terra-cottas fell into contempt and neglect. From this time the temples of the gods and the houses of the nobility became enriched and beautified with the spoils of Grecian art, in stone, marble, bronze, and terra-cotta. The artists of Greece hastened to pay their court to their new masters, and received great encouragement, in spite of the protests of the old conservative party of the aristocracy led by Cato. On the occasion of the attempt to abolish the Oppian law, which was in fact a sumptuary one for women, Cato, who was then consul, inveighed against the increasing luxury of the state, and especially against the statues which conquest had brought in its train. "Hateful, believe me," says he, "are the statues brought from Syracuse into this city. Already do I hear too many who praise and admire the ornaments of Korinth and Athens, and deride the terra-cotta figures, *antefixa*,⁵ of the Roman gods. For my part, I prefer these propitious gods, and hope they will continue to be so if we allow them to remain in their places."⁶ Towards the close of the republic, great works continued to be executed in terra-cotta, and were much esteemed. The modellers, Possis and Arkesilaos, are cited by Varro,⁷ and the former made

¹ Pliny, N. H., x. xxv., c. 12. 45.

² Servius ad Virgil. *Æneid.*, vii. 188.

³ Tacit. *Annal.*, ii. 49; Dio Cassius, 50, 10.

⁴ Hirt. *Gesch. d. Bild. Kunst*, s. 117, 123.

⁵ "In æde Concordiæ, Victoria, quæ in culmine erat ieta decussaue ad Victorias quæ in antefixis erant."—Livy, lib. xxvi.; Vitruvius, iii. c. 2.

⁶ Livy, xxxiv. c. 4.

⁷ Pliny, xxxv. c. 12, 45.

for Julius Cæsar a statue of Venus, which was highly prized, although the artist had not completed it. Virgil's father was a potter in the neighbourhood of Mantua; and some of the remains of terra-cotta, extant in the museums of Europe, can be safely referred to the first century of our era.¹ The two principal terra-cotta figures at Rome were, one of Venus Genetrix made at the expense of Julius Cæsar, and another of Felicitas made by order of Lucullus.²

Few statues of any size in this material have escaped the injuries of time. In the regal days of Rome, Numa prohibited all statues above three feet high, a regulation probably agreeable to the practice of the neighbouring nations, and by no means favourable to the arts. At least there are few large Etruscan figures. Of the large Roman figures known, one is the Torso, in the British Museum, the arms, legs, head, and extremities of which were mortised to it in another material in separate pieces. That such was the practice appears from the fable of Phaidros about Prometheus, who after he had made the human race out of clay, in separate pieces, having been invited to supper by Bacchus, on his return home applied the wrong limbs to the bodies.³ Four figures in this material found at Pompeii are larger than life. They represent an Æsculapius and Hygieia, and a male and female comedian. There is also a bust of Pallas, rather larger than life, with a buckler at the right side. Figures however of this size are of great rarity;⁴ one of the latest of these terra-cotta figures, mentioned in ancient authors, is that of Calpurnia, wife of Titus, one of the thirty tyrants, "whose statue," says Trebellius Pollio,⁵ "made of clay, but gilded, we still see in the temple of Venus." In the Vatican is a figure of Mercury of this material, about the size of life. Some figures, about three feet high, representing the Muses, and some terminal busts of Bacchus, almost the size of life, used to decorate gardens, were found in the same well as the friezes near the Porta Latina. These were of the same coarse red material as the friezes. They are in the British Museum.⁶

It appears that the artist was obliged to make first a model

¹ Seroux d'Agincourt, Recueil, p. 7.

² Pliny, N. H., xxxv. c. 45.

³ Phaidros, lib. iv. Fab. xiv.

⁴ Winckelmann, Stor., ii. p. 273.

⁵ Vita Titi, "Cujus statuum in templo Veneris adhuc videmus Argolicam sed

auratam." Triller (Ob. Crit., I. 4, c. 6, p. 328) reads "Argillaceam." Winckelmann, Hist. de l'Art, iii. p. 256.

⁶ Ancient Terra-cottas in the British Museum, Pl. 1 et seq.

in clay of the statues in bronze or marble which he intended to execute. This process was, however, not very ancient, as Pliny states that it was first used by Lysistratos, the brother of Lysippos. Pasiteles, an artist of the time of Augustus, is stated by Pliny never to have made a statue except in this manner; but the custom was by no means general. These sketches, called *proplasmata*, were often much sought after, as they exhibited the full freedom of the artist's conception and style, and those of Arkesilaos, an artist of the period, fetched a high price.¹

The majority of figures were of small size, called *sigilla* or *sigillaria*, and were used for votive purposes, or as toys, presents, and for the *lararia*. They represent all kinds of figures of gods, actors, aurigæ, moriones or buffoons, dwarfs, portraits of Imperial personages, and philosophers, like those of Greece, but of coarser execution, and are found throughout the Roman Empire. Few specimens, indeed, have been discovered in Britain, and those found are of a coarse red clay.² Some were found in the rubbish pits of Richborough.³ More than 200 at a time have been discovered in France.⁴ Small figures of the Gaulish goddess Nehalenia, having incised on them the name of Pistillus, have been found at Autun, Dijon, and Semur.⁵ A very common type is a nude figure of a female seated in a chair, giving suck to two children, supposed to represent the Deæ Matronæ, or Matres. A manufactory of them was discovered some years ago at Heiligenberg, near Mutzig, on the Brusche. Many of these figures, in the British Museum, found in the neighbourhood of Lyons, are of a very white paste, and represent Mercury, Venus Anadyomene, and other figures. A great number of figures were probably prepared for the festival of the Sigillaria. This is particularly described by Macrobius, and like all the Roman fêtes was supposed to have had a mythic origin. Hercules, after the death of Geryon, and the capture of his cattle, was stated by tradition to have thrown from the Pons Sublicius, into the Tiber, the images of the companions whom he had lost in his wanderings, in order that they should be carried by the sea to their native shores. The hypothesis of Macrobius is equally fanciful, for he thinks that candles were used by the Pelasgi, because the word *phós*, or *phós*, signified both *man* and *light*, and that

¹ Clarac, i. p. 25.

² Cf. that of Lidney Park, Lysons, Reliq. Britann. Rom., ii. xxix. 6.

³ Wright, The Celt, Roman, and

Saxon, 12mo. London, p. 224.

⁴ Caumont, Cours, xxxviii. p. 222.

⁵ Leclerc, Arch. Celto-Rom., 4to, Paris, 1840, p. 28, Pl. 7.

oscilla, or masks of terra-cotta,¹ were substituted instead of human heads around the altar. "They keep," says Ausonius, "the festivals so called from the figures."² Macrobius thus describes the Saturnalia. "The Saturnalia were [originally] celebrated for only one day, on the fourteenth of the Kalends, but were afterwards prolonged to three. The celebration of the *Sigillaria*, which was added, extended the public pastime and the joy of the fête till the seventh day. It was called the *Sigillaria* because *sigilla*, or little images,³ and other trifling gifts were sent about." Martial⁴ alludes to many of these being of terra-cotta, which were either bought for joke, or by parents for their children in honour of Saturn. They probably alluded to the stone or image which Rhea gave the god to devour instead of his children. The Saturnalia commenced on the 14th or 16th of the Kalends of January, and were continued for three days. On the 12th of the Kalends of January, the feast of the *Sigillaria* commenced.⁵ All classes of society indulged in this festival. Hadrian, says his biographer, sent the Saturnalian and *Sigillarian* gifts even to those who did not expect them, or had no right to do so.⁶ Commodus, when a child, gave them to his tutors as a mark of great condescension. The whole feast reminds us of Twelfth Night. Terra-cotta figures were also sold in the temples.⁷ Although it is not possible to trace a succession of these small figures in the Imperial times, yet the age of the greater part of them is of the middle period of the empire. Some representing the *Deæ Matres* just cited, are of the latest time of Paganism, when taste and knowledge had declined. Some were actual portraits of deceased persons.⁸ One of the most interesting if true of this nature is the small head discovered in the sepulchral chambers of the Cornelian family near the urn of Scipio Barbatus. Furnaces of *Sigillaria* had been found at Moulins and in the Valley of Allier. A great number of moulds were found, many of which had scrawled upon them in cursive Latin on the outside, while the clay was moist, the names of the potters. Their names were Abudinos, Priscus,

¹ Macrobius, *Saturn.*, i. c. 11.

² *Idylla*, xxv. 32.

³ *Saturn.*, lib. i. c. 10.

⁴ *Lib.*, xiv. clxiv. clxvi.; I. c. x., luto Saturnalicio.

⁵ Rosinus, *Antiq. Rom.*, p. 295.

⁶ Spartianus, in *vita*, Lugd. Bat.,

1632, p. 23.

⁷ Plutarch in *Libitina*; Gerhard, *Prodromus*.

⁸ Seroux d'Agincourt, *Recueil*, Pl. xvi. fig. 1. One of these heads was in the Hertz's collection.

Nattus, Urbicus, Pistica, Belinus Grecus, C. Cossus, M. Atilianus, Tiberius Silvani, Quintillus, Tritoguno, Julius, Camul[enus], Severus, Coppios, Auctios, and Silvinus. The alphabet was **Λ Β Γ Δ Ι Ι Κ Ϛ Η Ι Κ Ξ Μ Υ Ρ Ρ Ϛ Τ V**. Some moulds had the word *forma*, mould, inscribed upon them. The figures were moulded in two down the middle, without arms, which were added while the clay was moist. One was kept as a master or store cast. The subjects were Venus, Abundantia, Ceres or Ariadne, warriors, figures in a *biga*.¹ Small clay figures from 6 to 9 inches high, of a fine white pipe-clay, almost resembling plaster, have been found in London. They were cast in two longitudinal moulds, and then fixed upon a circular pedestal. The fact of Venus Anadyomene being a common figure suggests that they were placed in the apartments of women, and a female figure with two children, probably Latona, also occurs. A personification of Fecundity was also found in the temple of the goddesses of the Seine, *Deæ Sequanæ*, near the sources of that river, all of which types indicate that they had relation to love.²

A few notices of terra-cotta figures³ are found in the Latin authors. Martial speaks of a deformed indecent figure of a man, perhaps Clesippus or Ctesippus, which was so horrid that he thought Prometheus must have made it when intoxicated during the Saturnalia,⁴ and of a mask of a red-haired Batavian, the conceit of the potter.⁵ The makers of Sigillaria do not appear to have deemed them of such importance as to place their names upon them.

The Roman artists followed the same process as the Greeks. The figures were made upon a stick, *crux et stipes*,⁶ with moist clay, and afterwards baked. As in the case of Greek figures, they are all made from a mould. "You will imitate," says Horace,⁷ "in wet clay whatever you choose." From these figures moulds were taken in a more porous clay, which produced a succession of other figures.⁸ The torso was often a separate piece. D'Agincourt finds some difficulty in accounting for the mode in which the terra-cotta figures were hollowed.

¹ Tudot, Collection de figurines, en argile de l'Époque Gallo-Romaine avec les noms des céramistes qui les ont exécutés, 4to, Paris, 1859.

² Baudet, H. M., Rapport sur les découvertes faites aux sources de la Seine, Paris, 1845.

³ For sigillaria, D'Agincourt, Pl. x. 1; xiii. 1, 2, 3; xiv. 1, 3; xv. 14; xvi. 3.

⁴ Epig., xiv. 176.

⁵ Ibid., 182.

⁶ Tertullian, Apologet. 12.

⁷ Horace, lib. ii.; Ep. 1, 8.

⁸ Festus, in Rutumena, 6.

Although the names of makers are constantly found upon all kinds of lamps, vases, tiles, friezes, and mouldings, especially those of terra-cotta, the sigillaria are not found marked by them. Passeri¹ indeed has engraved a figure of Minerva, on which is stamped or impressed the name Ulpianus, probably the name of its maker—but as this figure has two wings or handles behind, it probably belonged to a lamp, and the inscriptions might even have been put on by its possessor. The names of the Gallo-Roman potters at Moulins have been just given. The maker of these small figures was called a *sigillarius*.² There was also a potter called *signarius*.³ Although among the Greeks the potter, as a manufacturer and often an artist, held a respectable position, the social condition of the Roman potter was low. He was generally a slave, sometimes a barbarian, while the masters of factories or shops were only *liberti*, or freedmen. Sometimes the potter appears to have worked on the estate of a wealthy proprietor, who received through his name the profits accruing from the establishment. The fullest account of the potters will be found in the description of tile and lamp makers, who formed a numerous class.

It is impossible to enumerate all the purposes to which the Romans applied terra-cotta; but some are so remarkable as to deserve a special notice. Such are the cages employed to fatten dormice,⁴ called *saginata*, *gliraria*,⁵ in order to prepare them for the palates of Roman epicures; and the cones of heated terra-cotta placed before hives, in order to burn the butterflies, and other insects which attacked the bees, called *milliaria testacea*. There are specimens of both these objects in the Museum of Naples.⁶ Bees, too, seem to have been hived in terra-cotta amphoræ,⁷ a use of the material peculiar to antiquity. Toys, as among the Greeks, were also made of this material, and called *crepundia* and *sigillaria*, from their being stamped in moulds. A toy in shape of a horse or mule carrying two amphoræ in panniers has been figured.⁸ Small altars, which have been found, are supposed to have been dedicated in the *lararia* to the lares, for the holding of lamps or the burning of incense.⁹

¹ III. tab. 84. ² Orellius, ii. 165.

³ Ibid. 265; cf. 42, 79, 81, 82.

⁴ Verde, Guide pour le Musée Royal Bourbon, Naples, 1833, p. 114, n.; pp. 516–518.

⁵ Varro, lib. iii. c. xiv.

⁶ Verde, l. c., No. 4863, p. 140.

⁷ Porphyry, Ant. Nymph., p. 261.

⁸ Cireo and De la Venelle, Ant. d. Chatelet, lxvii.

⁹ D'Agincourt, Recueil, xxi. 1, 3; xxii. 9, p. 53.

Of terra-cotta were also made the little money-boxes which the successful charioteers or athletes carried about, to receive the donations of the spectators of the circus. One of these of a conical shape, like an ancient furnace, was found on the Aventine hills.¹ On one side is the victor, in the dress of the auriga of the third century; on the other, the words *Ael(ia) Max(ima)*. A second had a head of Hercules; and a third² is of an oval form, like a snuff-box, and has upon it a head of Hercules. It was found upon Mount Cœlius, with another, on which was Ceres. A fourth was discovered in the baths of Titus, in 1812, filled with coins of the time of Trajan.³ The three figures on the front of this were explained as the tutelary gods of the Capitol. It had on the outside a branch and horse.⁴ A fifth was found at Vichy.

A few tickets, or *tesseræ*, used for admission to the games of the amphitheatre and the circus, were also occasionally made of red ware, intermediate between terra-cotta and stone ware. On them were either impressed or incised the number of the cuneus and the steps, such as, V IIII.:—meaning, the 4th division of the 5th row, or cuneus, or else a representation of the animals exhibited. On the reverse of one with such a representation is the letter A., and on the obverse an elephant, showing that it was used for the admission to a spectacle in which these beasts were shown.⁵ Terra-cotta moulds for making false coins have been discovered, of a paste composed of fine clay, containing the fossil infusoria of the genus *Navicula*. Other moulds are of a dark red clay, and as hard as brick.⁶ The clay was first worked up to form a tablet or lozenge, flat on both sides, and about one-eighth of an inch thick. A piece of coin was pressed into this pillet on each side, so as to leave an impression on the clay. The clay was cut round this, and a triangular notch was made at one side of the clay. The pillets or moulds intended for the ends were impressed on one side only. The moulds were then piled in rouleaux or stacks, one above another, with the obverse and reverse of the coins adjusted so as to give out proper casts, and the notches inside, to allow the metal to flow through.

¹ D'Agincourt, Recueil, Pl. xx. pp. 50–52.

² Tom. iv. Pl. liii. 3, 4, p. 157.

³ Fea, Dissertation sur la prétendue Statue de Pompée, p. 12.

⁴ A. de Romanis, Terme di Tito, fo. Romæ, 1822, pp. 25; 50–51; R. Smith, Collectanea, vi. p. 63.

⁵ Alessi, Lettera sulle ghiande di piombo, 8vo, Palermo, 1815. It is doubtful if this is really an ancient terra-cotta.

⁶ On the subject of these moulds, see Caylus, i. 286, cv.; Hiver, Rev. Num., 1837, p. 171; Poey d'Avant, de Melle, Rev. Num., 1837, p. 165; Rev. J. R. Reade, Num. Chron., vol. i. p. 161.

The greatest number of piles or rouleaux placed together was eight, but there were often not more than three. The whole was then luted externally, to prevent the liquid metal from escaping; and a kind of small basin or funnel was made at the top of the mould to facilitate the pouring in and circulation of the liquid mass, which was poured into a channel of a star-shape, formed by the union of the triangular notches. How the coins were extracted is not known; in all probability the external terracotta luting was removed, and the jet of the mould was pared; after which the coins were washed with tin or silver. Such is the apparatus for coining found in Roman stations in France and England. In the former country such an apparatus was found in an ancient building, close to the public baths at Fourvières, near Lyons; and in another in the park of the castle of Damery, near Épernay, built on the ruins of Bibé, the first station on the military road between Rheims and Beauvais. In the latter place were found two thousand pieces of base silver coin, three-fourths of the Emperor Posthumius, and the rest coins of the Emperor Philip and his successors; also several of the Constantines, and of all the principal imperial mints. An apparatus and thirty-nine moulds were found here, comprising the types of Caracalla, the elder Philip, and Posthumius. Another of 130 moulds were found in a large jug at Bernard. They commenced with Trajan, A.D. 98, and terminated with Julia Mammæa A.D. 322, and appear to have been hastily placed in the jar by forgers.¹ The dates of these moulds range from the time of Severus, who first adulterated the silver currency, till Diocletian, who restored it. They were thus made when the empire was distracted with civil dissensions, rapid revolutions, and hostile camps; and it is very difficult to decide whether they were the work of forgers of the public money, or intended for the issues of usurpers, who, being removed a considerable distance from the capital, were unable to fill their military chests except with cast coins. At the Lingwell Gate, in Yorkshire, where several of these moulds were found, they were made of the clay and sand belonging to the spot. Similar moulds from Egypt, in the British Museum, of a deep brick-red colour, are quite dissimilar from the moulds of the Lingwell Gate, and are probably made of Egyptian clay,² as are others of the age of Constantine. In the sepulchres of the Romans,

¹ Baudry, F., *Mémoire sur les Fouilles Archéol. de Bernard, Vendée*, 8vo., 1859. are given in D'Agincourt, *Recueil*, xxxiv. p. 90; Ficoroni, *Piombi Antichi*, tom. i. pl. cv. No. 2.

² Others of these false dies for coins

several dolls of terra-cotta, with movable arms and legs, are found, like those of bone and ivory which occur more frequently,¹ especially in the cemeteries of a late period, and of Christian children.² Horace mentions them as made of wood, so also Apuleius,³ and M. Antoninus applies to them the Greek term of *neurospasts*.⁴ Other toys were also made of this material, such as the *astragalus*, or knuckle bone,⁵ *latrunculi*, fruits, carts, animals, and other objects.

Lamps, *lucernæ*, often were made of terra-cotta, of a fine clay, and are one of the most interesting products of the art. Several are covered with a thin coating of slip, or silicious glaze, and consequently belong to the lustrous pottery, composed of a tender paste. The later lamps are of the red Roman ware. As the greater number, however, are of terra-cotta, the general description of their manufacture, subjects, and epigraphs, will be given here, and the other kinds referred to in their respective places.⁶ The Greek name for a lamp was *lychnos*, and for the stand in which the lamp was placed, *lychnuchus*, lamp-holder. The lamp *lucerna*, says Varro, was afterwards invented, so called from *lux*, light, or beaming, the Greeks call it *lychnos*.⁷ The parts of the lamp are the nozzle, or the nose, *nasus*, the handle *ansa*, and the upper part *discus*, in which was a hole for pouring in the oil, anciently plugged with a stopper. The word *myxa*, the French *mèche*, which was applied to the wick, gave the name *dimyxos*, *trimyxos*, *polymyxos*, to lamps with two, three, or many nozzles, they were also called *bilychnis*. Lamps are sometimes circular, with a spout and handle, sometimes elliptical or shoe-shaped. The Greeks applied to terra-cotta lamps the term *trochelatos*,⁸ or made on the lathe, although,

¹ Seroux d'Agincourt, Recueil, p. 91; Caylus, Recueil, tom. iv. pl. lxxx. No. 1, p. 259.

² Boldetti, Osservazioni sopra i cimiterii, 1720, p. 496.

³ De Mundo, 8vo, Franc., 1621, p. 70; cf. Aristotle, De Mundo, l. c.

⁴ In Vitâ, lib. vi. c. 2.

⁵ D'Agincourt, Recueil, xxiii. ii.

⁶ Oct. Ferrarius, de veterum lucernis sepulchralibus; Grævius, Ant. Rom. xii. 998. Veterum lucernæ sepulchrales delineatæ a P. S. Bellorio, cum observationibus G. P. Bellori ex Italico, Romæ, 1691-1729; Gronovius, Thes., t. xii., 1702; Böttiger, Amalthæa, Bd. iii. s.

168. a Silenus lamp; kl. Schrift v. III. s. 307, new-year's lamp; Walz., in Pauley, Real Encyclopedie der classischen Alterthumswissen. 4 Bd. 1846, s. 1162; F. Licetus, De lucernis antiquorum, libri vi. fo. Udin., 1652; P. Santi Bartoli, Le antiche lucerne sepolcrali figurate et designate ed intagliate nelle loro forme, fo. Roma, 1691; Lucernæ fictiles Musei Passerii, folio, Pisauri, 1739-43-51; Le Lucerne d'Ercolano, fo. Nap., 1792; Seroux d'Agincourt, Recueil, p. 63 et seq.

⁷ L. L., v. 34.

⁸ Aristophanes, Eccl., 1.

as already stated, they were obviously made in a mould. Those used in dining-rooms, *tricliniæ*, generally hung by chains from the ceiling,¹ candelabra being only used to hold lamps in temples. Others found in sepulchres, *sepulchrales*, were placed in a shoe-shaped stand, fastened with a spike into the wall. The chamber lamps, *cubiculares*, burnt all night.² The invention of lamps is attributed to the Egyptians, who thought that they were first fabricated by Vulcan, that Minerva supplied the oil, and that Prometheus lit them;³ but no Egyptian lamps of terra-cotta earlier than the Roman Empire have been found. Lamps are first mentioned by Pherekrates, the Athenian poet, who flourished in the reign of Alexander the Great. We find no further mention of them till the age of Augustus, and none of the unglazed terra-cotta lamps are earlier than that period. The principal parts of these lamps are the cup or hollow portion, *krater*, the upper part, *discus*, and the handle, *ansa*, behind. The discus has a hole, *infundibulum*. Round the krater is the *limbus*, which is a decorated border of floral or other ornaments.⁴ The hole, by which the oil was poured into the lamp had a movable cover, or stopper, which is rarely found. This, which was an inch or an inch and a quarter in diameter, was stamped in a separate mould, and is generally ornamented with the subject of a head in full face. A fictile lantern was found in the pyramid of Cestius. The wick, *myxa*, was made either of tow, *stuppa*, or rush, *scirpus*, of amaranth, *amaranthus*, or papyrus. The pin or needle with which the wick was trimmed was sometimes placed in a hole at the side.

The earliest lamps have an open circular body, with a curved projecting rim to prevent the oil from spilling, and occur both in terra-cotta and also in the black glazed ware found in the sepulchres of Nola. Many have a projecting hollow pipe in the centre, in order to fix them to a stick on the top of a candelabrum. These lamps have no handles. They may have been placed in the sacella or lararia, and were turned on the potter's wheel. The shoe-shape is the most usual, with a round body,⁵ a projecting spout or nozzle having a hole for the wick, and a

¹ Virgil, *Æn.* I., 730.

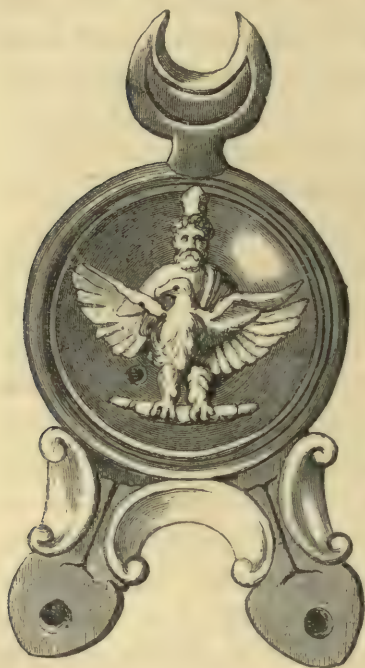
² Martial, xiv. 39, x. 38. For the mode of using lamps, see Böttiger, *Die Silenus lampen*, *Amalthæa*, iii. p. 168, &c.; Becker, *Charicles*, ii. p. 215; Gallus, ii. p. 209.

³ Passeri, *Lucernæ*, folio, Pisauri, 1739, p. 4.

⁴ Pollux, *Onomasticon*, x. 27.

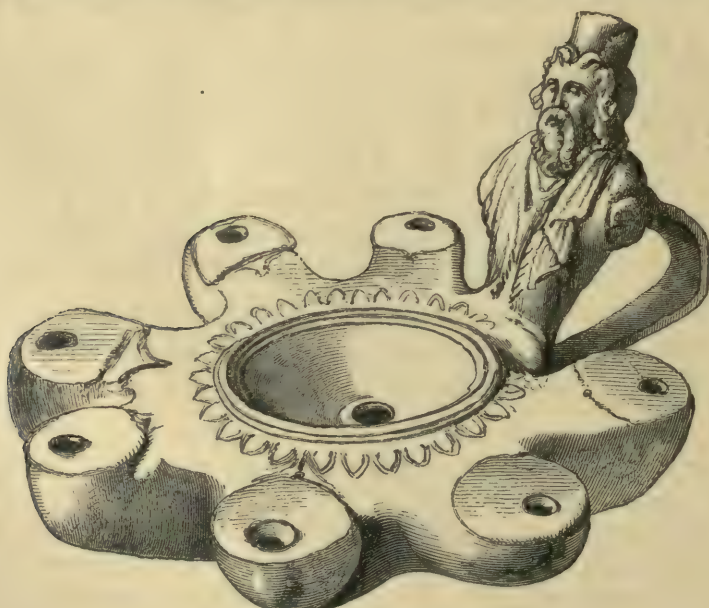
⁵ See the work of Kenner, *Die Antiken Thonlampen*, 8vo, 1858.

small annular handle, which is more or less raised. Some of the larger lamps, and especially the Greek ones, have a flat triangular handle, which is sometimes elaborately ornamented in bas-relief with figures, the helix ornaments, dolphins, and other subjects. Another kind of handle was in the shape of the crescent moon, and was very common in bronze. In a few instances it was in the form of the neck of a vessel. The bust of the god Serapis was a much more unusual form. A singular variety of lamp, well adapted for a table, was fitted into a kind of small altar, the sides of which were ornamented with reliefs. Several, however, from their unusual shape, may be considered as fancy ware, the upper part, or the whole lamp, being moulded into the resemblance of some object. Such are the lamps in the British Museum in the shape of a female head surmounted by a flower, or of the head of a negro or Nubian with open jaws, through which the wick was inserted. Some elegant little lamps were in the shape of a foot, or pair of



No. 187.—Lamp. Crescent-shaped handle.

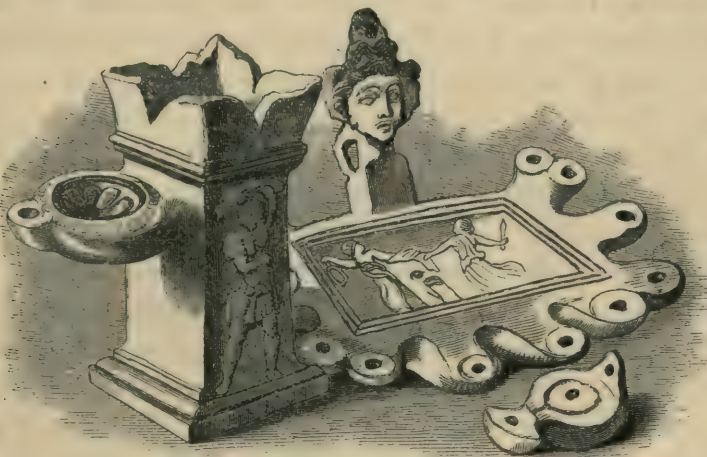
head surmounted by a flower, or of the head of a negro or Nubian with open jaws, through which the wick was inserted. Some elegant little lamps were in the shape of a foot, or pair of



No. 183.—Lamp, with bust of Serapis.

feet, shod in the military boot, *caliga*, and studded with nails. A bull's head was a favourite device. Some lamps in the shape of a pigeon are of a very late fabric. A lamp for two wicks, in the collection just referred to, is in the shape of the wine-skin of old Silenos, whose head is seen above, and through whose gaping jaws it was fed. Another is also of a comic nature, having a satyr's head in front. It was for many wicks.¹

Some are in the shape of tall jugs, the upper part being the lamp. In this case the front and sides are ornamented with figures in bas-relief, such as Apollo,² or the triform Hekate, one figure on each side.³ Lamps admitted many fanciful shapes, as the helmet of a gladiator, a rat and a snail.⁴ Most of these lamps appear to have been made between the age of



No. 189.—Group of Lamps (altar-shaped), with many spouts, and ordinary one for one wick.

Augustus and that of Constantine. The style, of course best at the earlier period of the empire, degenerated under the later emperors, such as Philip and Maximus, and becomes at last Byzantine and bad.

Most lamps had only one wick, but the light they afforded must have been feeble, and consequently some have two wicks, the nozzles for which project beyond the body of the lamp. In the same manner were fabricated lamps of three, five, and seven wicks. If more were required the nozzles did not project far beyond the body of the lamp, which was then moulded in a shape adapted for the purpose, and the favourite one was a

¹ Seroux d'Agincourt, Recueil, pl. xxxvii. xxxviii.

² Passeri, i. tav. lxix.

³ Passeri, i. tav. xcvii. iii. lxxvii.

⁴ De Witte, Rev. Num. N. S., iii. p. 36.

galley. Sometimes a conglomeration of small lamps was manufactured in a row, or in a serrated shape, which enabled the purchaser to obtain what light he required; still the amount of illumination must have been feeble. As many as twenty wicks are found in some lamps. The greater number average from three to four inches long, and one inch high; the walls are about one-eighth of an inch thick, and the circular handles not more than one inch in diameter. Some of the larger lamps, however, are about nine inches or a foot long, with handles eight or nine inches high. The paste of some lamps is white, chalky, and easily scratched; of others, hard and clayey; of a few, of a bluish-black colour. Red is, however, the prevalent tone, either owing to the earth called *rubrica*, or ruddle, by Pliny, or to the use of bullock's blood, which washes out.¹ The lamps found at Rome on the Via Nomentana, celebrated for its potteries, are of a white colour.² The Neapolitan lamps are of a dingy brown, or yellow. Those made of earth from the Vatican hill are red.³ The lamps from Cumæ are also made of red clay,⁴ and those found at Arretium and Perusia are of the same colour.⁵ The lamps of Pesauri are both red and white clay, from the *fundus Accianus*. The Etruscan are of black clay, the Egyptian of red, brown, or black clay, full baked. Many of the lamps from the vicinity of Naples are of an ashen or yellow clay. Those from Greece are remarkably pale and pure, and the lamps found in France and England if not imported from Rome, which appears to have been the emporium of the trade, are generally of a pale white or yellowish clay.

They were manufactured by means of moulds, which were modelled from a pattern lamp, in a harder and finer clay than the squeeze or pattern. The latter was divided into two parts, adjusted by mortices and tenons, the lower part forming the body of the lamp, the upper the decorated superficies. The clay was pressed in with the fingers, by a potter called the *figulus sigillator*,⁶ or stamper. The two portions were joined while the clay was moist, and pared with a tool, and a small hole was pierced for introducing the oil. They were then dried and sent to the kiln, and baked carefully at a not very high temperature.

¹ Livy, lib. iii. dec. 1.

² Passeri, xiii. xiv.

³ The fragiles patellæ of the Vatican are mentioned by Juvenal, Sat. vi. 343.

⁴ Passeri, xiv.; Martial, xiv. Ep. 112,

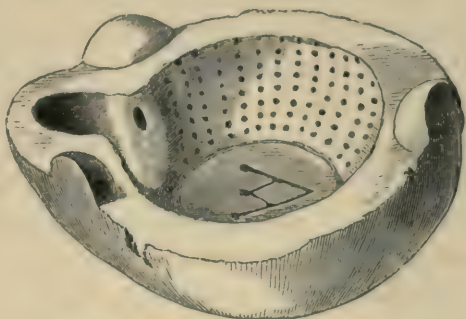
speaks of the red clay of this locality.

⁵ Passeri, xiv.

⁶ Passeri, x. "Dis manibus Agatobolus, Lucii filius Pyrrhus figulus sigillator;" Orellius, 4191.

Some moulds were prepared with considerable taste and good workmanship, and as the same type was used by different potters who made lamps, *lucernarii*,¹ it appears that they were sold ready made, and that the potter merely added his name.

The simplest kind of lamps, and which may be considered of the earliest and best style, have their subjects in the centre, which is concave, like a votive clipeus, which it appears intended to represent. The subject is only surrounded with a plain bead or moulding. Such lamps are probably of the best period of the empire, and may be traced down to the time of Philip.² They generally have simple semi-oval nozzles and moulded handles, and are distinguished by their simple circular bodies. In some cases the moulding is divided, leaving a channel to the neck.³ These lamps have never more than one hole for the oil. Such specimens as have not handles, generally have the part for the wick elongated, and ornamented either with mouldings resembling the Amazonian pelta, sometimes seen combined with architectural flowers on those with handles, or else the nozzle seems intended for an ivy leaf, flower, or pelta. On some of the later lamps, the borders are much more elaborate; egg and tongue mouldings, wreaths of laurel, bunches of grapes, and oak leaves, are distributed round the subject; or the acanthus leaf, and antefixal ornament, a trefoil flower or leaf, an egg and tongue border, and wreaths appear. The number of figures is generally small, it being contrary to the principle of ancient art to crowd a work with minute figures and accessories. Many lamps have no subject, the majority only one figure; and two, three, and more figures are rare in the ratio of the increasing number. Some of the largest lamps, indeed, have several figures, but such are very rare. Nor are lamps impressed with distinct and well-preserved subjects common; only a few of this description can be selected out of the hundreds that are found. Many are of grotesque and humorous workman-



No. 190. — Mould of a Lamp (lower part).

¹ Orellius, 6324.

² Cf. the one in Passeri, iii. xxix.

³ Ibid., iii. xxvii.

ship. Such lamps, when of small size, generally fetch from a few shillings to a pound ; but there is no limit to the price that amateurs will pay for extraordinary specimens. Considering their smallness, they are amongst the most interesting remains of Roman terra-cottas ; and it is only to be regretted that the Romans possessed so little historical taste, as they might by this means have transmitted to us more interesting information than is conveyed by the representation of barren myths, the exploits of gladiators, or the lives and arts of courtesans. The subjects of these lamps are calculated to convey the same relative idea of Roman civilization, as the plates now made to be sold among the working classes are of that of our own day. The lamp-maker sought to gratify the taste of his customers by ornamenting his ware with familiar subjects. Purchasers of terra-cotta lamps were generally persons of inferior condition : and the lamp-maker could therefore copy from memory well-known statues of the principal gods, or represent incidents in the lives of heroes whose fame was popular. In Rome the stage exerted little influence, and the lamp-maker rarely took a subject from the drama ; but the games of the circus, the incidents of gladiatorial life, the contest, the pardon, or the death, as well as the tricks of the *circulatores* or mountebanks, recalled scenes familiar to every eye. Under the empire the Romans had become vain and frivolous, and their masters sought to obliterate from their minds the cruel scenes of imperial bloodshed and public rapine by spectacles and diversions. There are also some subjects taken from fables, which always make a great impression on uneducated minds ; but a great number have nothing except ornaments.

A few only of the great gods are found represented.¹ One has Coelus, surrounded by Sol, Luna, and the stars.² Jupiter often occurs, seated on a throne ; probably a potter's copy of the statue of the Capitoline Jove ;³ at other times he is seen in the company of Juno and Minerva,⁴ or allied with Cybele, Sol, and Luna.⁵ A very common subject is the bust of this deity, sometimes with his sceptre placed on the eagle which is flying upwards.⁶ His consort Juno seems to have had but few admirers.⁷ Of the incidents in the life of Minerva, the lamps

¹ Campana, Sep. Rom., tav. viii.

² Passeri, Lucernæ, vii. In this and the following pages B. M. stands for the Collection of the British Museum ;

B. for Bartoli ; and L. for Licetus.

³ B. M.

⁴ B. M.

⁵ Pass. I., xv.

⁶ B. M.

⁷ P. I., xii.

represent her birth, Jupiter being attended by Vulcan and Lucina.¹ Her head² or bust is³ of common occurrence. She is also seen standing⁴ as *Pacifera*,⁵ having at her side a vase and cista;⁶ advancing as *Promachos*,⁷ having at her side an owl;⁸ or sacrificing at an altar.⁹ Sometimes only her helmet¹⁰ or her ægis is represented,¹¹ having on it the head of the terrible beauty Medusa. The lame Vulcan is scarcely ever seen,¹² and his servant, the grim Cyclops, only once.¹³ Apollo often appears as the Pythian or the Lykian,¹⁴ seated¹⁵ and playing on the lyre; or as the Hyperborean¹⁶ with the gold-guarding gryphon at his side. Other lamps have Diana hunting,¹⁷ or without her dogs,¹⁸ or driving in her character of the Moon, or Luna.¹⁹ Another form of Diana, as the threefold Hekate, whose statue was placed in most of the Roman triviæ, is often found.²⁰ Mercury occurs in various attitudes, with the caduceus and purse, as the god of commerce,²¹ with a goat, dog, and cock,²² or allied with Fortune and Hercules.²³ The bust of this god, with a purse and caduceus as the god of merchandise, or with the ram²⁴ is constantly repeated.²⁵ On one lamp, the exchange of the lyre, which he invented, for the caduceus of Apollo is represented.²⁶ Mercury was always a popular Roman god, and was often represented in art. Although Mars was pre-eminently the deity of Rome, the *Gradivus Pater* is rarely distinguishable from ordinary heroes. He is represented disarmed by Cupid,²⁷ meditating war,²⁸ and bearing a trophy.²⁹ One lamp, on which are the busts of Mars, Venus, and Sol, probably refers to the amours of the god.³⁰ Venus, a favourite goddess of the Roman people, and consequently of the lamp-makers, is seen as Cytherea, or rising from the sea,³¹ with a star and crown,³² at the bath,³³ as the *Coia* of Praxiteles,³⁴ as *Victrix*, or the vanquisher, and arming, attended by Cupids,³⁵ like the Venus of Capua. The representations of marine deities are limited to

¹ P. I., lii. lx.² P. I., liii.³ P. I., liv.⁴ P. I.⁵ P. I., lix.⁶ P. I., lxii. lxiii.; B. ii. 18.⁷ P. I., lxiv.⁸ P. I., lxv.⁹ B. M. ¹⁰ P. I., lxvi. ¹¹ P. I., lxvi.¹² P. II., xxxv.; Menelli, *Ant. Rel.*, fo., Veron., 1756, 116.¹³ P. II., xxxv.¹⁴ P. I., lxxi.¹⁵ P. I., lxxii.-v.¹⁶ P. I., lxxv.¹⁷ P. I., xcvi.; B. M.¹⁸ B. M.; P. I., lxxxvii.¹⁹ P. I., xci.-xcii.²⁰ P. I., xcvi.²¹ P. I., ciii. cv.²² Passeri, I., cii.; B., ii. 18.²³ B. M.²⁴ P. III., xcvi.²⁵ B. M.; P. I., c.²⁶ P. I., civ.²⁷ B. M.²⁸ B. M.; P. II., xxx.²⁹ P. II., xxiv.-xxvi.³⁰ P. I., lxxxix.³¹ P. II., xiv.³² P. II., xii.³³ B. M.³⁴ P. II., xv.³⁵ B. M.

those of Neptune,¹ Triton, Proteus wearing the mariner's cap,² and Scylla,³ and the head of Thetis ornamented with a crab.



No. 191.—Lamp. Mercury, Fortune, and Hercules.

Many lamps have Cupids, who appear invested with the attributes and performing the functions of the gods. Sometimes the merry little deity holds the club and quiver of Hercules,⁴ reclines upon a couch,⁵ sails over the sea in a galley,⁶ fishes from a rock, plays on pipes,⁷ holds a krater and inverted torch,⁸ gambols with companions,⁹ holds a bird,¹⁰ sounds the lyre like Apollo,¹¹ sacrifices,¹² seizes the arms of Mars,¹³ fills a krater or wine-bowl out of an amphora, like a Satyr,¹⁴ holds grapes,¹⁵ shoots a serpent, a parody of Apollo and Python,¹⁶ or

blows Pan's pipe.¹⁷ Sometimes his amour with Psyche is represented, from the tale of the Golden Ass by Lucian and Lucius Apuleius;¹⁸ occasionally his bust is only seen,¹⁹ or he appears as a terminal statue.²⁰ Bacchus was always a popular god at Rome, and the edicts against his worship show how deeply it had taken root in the minds of the people of Italy. On lamps he is seen holding his cantharus for a panther to lick,²¹ or with the cantharus on his head,²² drinking,²³ as a boy with grapes,²⁴ seated on a ram, or in his ship,²⁵ or with Ariadne seated on a tiger.²⁶ Several lamps have Ampelos,²⁷ a Satyr, with a goat, a mule, torches,²⁸

¹ P., i. xlii.

² B. M.; B. 5.

³ P., i. xlvii.

⁴ B. M.

⁵ B. M.

⁶ B. M.

⁷ B. M.

⁸ B. M.

⁹ B. M.

¹⁰ P. III., xci.

¹¹ P. I., lxxvii.

¹² P. I., ci.

¹³ P. I., lxxvii.

¹⁴ B. M.

¹⁵ B. M.

¹⁶ B. M.

¹⁷ B. M. ¹⁸ P. III., t. xx.; B. i. 7.

¹⁹ B. M.; P. II., i. ²⁰ P. III., viii.

²¹ B. M.

²² B. M.

²³ P. II., xxxix.

²⁴ B. M.; Muselli, 120.

²⁵ B. M.

²⁶ Muselli, 142.

²⁷ P. II., xxxvi.

²⁸ P. II., xxxviii.; Muselli, 131-125.

tambourine, or pipes,¹ Comus or Marsyas, Satyrs pouring wine from the *askos* or wine-skin,² or pounding in a mortar,³ the old Pappo-Silenus,⁴ Satyrs pursuing Nymphs,⁵ Bacchantes tearing a kid over a lighted altar,⁶ or a Bacchante at an altar,⁷ and Pan with Echo.⁸ The host of minor deities and demi-gods also often exercised the ingenuity of the modeller of lamps. Among these is found Sol in a quadriga,⁹ standing with Luna,¹⁰ Luna between two birds,¹¹ Sol or the Colossus of Rhodes, full face,¹² and his bust surrounded by the stars and planets;¹³ Nox also is found.¹⁴ Luna also appears in an infinite variety of shapes. So many of the lamps were made on the occasion of the secular games that they seem to allude to them. Among Roman gods are seen Janus,¹⁵ Silvanus with the falx and basket,¹⁶ his bust,¹⁷ Vesta, and some others.¹⁸ Pluto,¹⁹ Salus, Triptolemos and Æsculapius rarely occur.²⁰

Hercules is seen killing the serpent Ladon, which guarded the tree of the Hesperides,²¹ holding the gathered apples,²² seizing the stag of Mount Cerynitis,²³ sacrificing,²⁴ reposing,²⁵ holding the cup as Hercules Bibax,²⁶ in the company of Minerva,²⁷ or as Musagetes playing on the lyre.²⁸ The Dioscuri, so propitious to the Romans at the lake Regillus, sometimes appear as busts in full face, as the "lucid stars, the brothers of Helen;"²⁹ Castor is seen accompanied by his horse,³⁰ or with his horse's head and spear.³¹ Of the inferior deities there is Rome seated alone,³² or crowned by Victory;³³ Fortune having before her a star and rudder,³⁴ or standing with other gods; the Dii lares,³⁵ the Genius of the army,³⁶ Hymen,³⁷ the four Seasons,³⁸ and Vesta.³⁹ Victory is beheld holding a shield,⁴⁰ on which is often an inscription, invoking a happy new year,⁴¹ having in area the head of Janus and other emblems;⁴² sacrificing at an altar; accompanied by

¹ B. M.; Muselli, 128. ² B. M.

³ B. M. ⁴ B. M. ⁵ B. M.

⁶ B. M. ⁷ B. M.; B., ii. 22.

⁸ Gerhard, Denkm. u. Forsch., 1852, 39. ⁹ P. I., lxxxv.; B., ii. 9.

¹⁰ P. I., lxxxviii.

¹¹ P. I., lxxxiv.

¹² Campana, Sep. Rom., 1841, tav. viii.

¹³ P. I., xii.

¹⁴ P. I., vii. xv.

¹⁵ P. I., iv.

¹⁶ P. I., x.

¹⁷ P. I., ix.

¹⁸ B. M.

¹⁹ B., ii. 6, 8.

²⁰ B. ii. 45; Muselli, 121.

²¹ B. M.; P. III., 93.

²² B. M.

²³ P. II., iv.

²⁴ P. II., iii.

²⁵ P. III., xciv.

²⁶ B. M.

²⁷ P. II., vii.

²⁸ P. II., vi.

²⁹ B. M.; P. I., lxxxvii.

³⁰ B. M.; P. II., xxviii.

³¹ P. II., xxvi.

³² P. III., i.

³³ P. III., ii.

³⁴ B. M.

³⁵ B. M.

³⁶ P. II., xxvi.

³⁷ P. I., xxxviii.

³⁸ P. I., xi.

³⁹ P. I., xiii.

⁴⁰ B. M.

⁴¹ B. M.

⁴² B. M.

the Lares; ¹ holding a shield; ² sacrificing a bull, or elevating a trophy high in the air.³

The prevalence of exotic religions at Rome is shown by the representations of Diana of Ephesus,⁴ Cybele with her lions, and the youth Atys,⁵ Mithras;⁶ Serapis supported by two sphinxes⁷ or alone,⁸ or on a throne with Isis;⁹ Isis,¹⁰ with her son Harpokrates,¹¹ in the company of Anubis;¹² Harpokrates alone,¹³ and other Egyptian gods.¹⁴ Some lamps have an Egyptian hunt,¹⁵ a crocodile, and the god Canopus.¹⁶ Many lamps have merely the emblems of deities, as the sword, club, and lion's skin of Hercules;¹⁷ the lion's head, cantharus, and vine leaves of Bacchus;¹⁸ or a cantharus with wreaths of vine leaves and panthers, of which Passeri possessed 500 repetitions, made by the lamp-maker L. Cæcilius Sætinus;¹⁹ the dolphin and lyre of Apollo, allied with the hippocamp and rudder for Neptune;²⁰ the gryphon and patera of Apollo;²¹ or the raven, laurel, and caduceus,²² allied with the thunderbolt of Jupiter, the staff of Æsculapius, the helmet and shield of Mars;²³ the joined hands and caduceus of the goddess of Peace;²⁴ a goat, and armour on a column,²⁵ the torch of Ceres,²⁶ the cock of Mercury,²⁷ the palm-branch of Victory²⁸ and the anchor.²⁹ Few subjects were taken from the old stories of the cyclic poets and the Iliad, which were familiar only to the learned public; yet some appear which Virgil, Ovid, and the other poets of the Augustan age had rendered familiar. Among these are Ganymede playing with the bird of Jove;³⁰ the amour of Jupiter, under the form of a swan, with Leda;³¹ the flight of Icarus;³² the judgment of Paris;³³ the combat of Achilles and Hektor;³⁴ the death of Hektor, of Penthesilea,³⁵ and of other Amazons;³⁶ Diomed and Ulysses with the Palladium; the flight of Æneas;³⁷ Ulysses passing the Sirens;³⁸ Polyphemos devouring the companions of

¹ B. M.; Gerhard, Denkm. u. Forsch. 1852, 39.

² P. I., t. vi.

³ B. M.

⁴ P. I., xcviii.

⁵ B. M.

⁶ P. I., xc.

⁷ P. III., lxx.

⁸ P. III., lxiii. lxvii.

⁹ P. III., lxx.-i.

¹⁰ P. III., lxix.

¹¹ B. M.

¹² B. M. I., xxxii.

¹³ P. I., i.

¹⁴ P. I., lxxviii.; III., lxxx. lxxx.

¹⁵ B. M.

¹⁶ P. III., lxxiv.

¹⁷ P. II., ix.

¹⁸ P. III., civ.

¹⁹ P. III., ciii.

²⁰ P. I., 1.

²¹ P. I., lxx.

²² B. M.

²³ P. I., iii.; Muselli, 157.

²⁴ B. M.

²⁵ P. I., lxviii.

²⁶ Muselli, 158.

²⁷ Muselli, 159.

²⁸ Muselli, 119.

²⁹ Muselli, 178.

³⁰ B. M.

³¹ B. M.

³² Gerhard, Denkm. u. Forsch., 1852, 39.

³³ B. M. ³⁴ B. M.; B., i. 10; iii. 9.

³⁵ B. M.

³⁶ B. M.

³⁷ B. M.; Mus. Nan. 342, 5.

³⁸ B. M.

Ulysses;¹ the same hero escaping under the Ram,² and receiving the wind-bags of Æolus; the cranes and pigmies;³ Œdipus and the Sphinx; Prometheus;⁴ Perseus and Andromeda;⁵ Meleager;⁶ Actæon;⁷ the fall of Bellerophon;⁸ Philoktetes fanning his foot before Ulysses and Neoptolemos in the cave at Lemnos,⁹ the rape of the Leukippidæ;¹⁰ death of Ægisthus;¹¹ and Orestes haunted by the Furies.¹²

A few of the fables of popular writers are also represented. One lamp, found near Naples, and now in the British Museum, has the well-known tale of the fox and the crow, treated in a peculiar style. The fox has slipped on a chlamys, and stands erect on his hind legs, holding up a pair of pipes to the crow, which is perched on the top of the tree. Another in the same collection represents a fable taken from an unknown source, perhaps the veritable Æsop, in which a stork holds in its beak a balance, and weighs in one scale an elephant, while a mouse is seen in the other. A third lamp has on it the cock that has found the grain of barley, which he preferred to all the precious stones on earth. There are also numerous caricatured subjects,¹³ consisting of grotesque heads and figures, with diabolical countenances, the meaning of which is very obscure; but they are supposed by many to be dwarfs.

There are but few historical subjects, and those which occur are taken from sources more piquant than true. A lamp has the bust of Æsop.¹⁴ Another represents the celebrated interview of Alexander the Great and Diogenes, who addresses the hero out of his jar;¹⁵ Romulus found by Faustulus¹⁶ is seen, the twins Romulus and Remus suckled by the she-wolf,¹⁷ and Remus alone.¹⁸ The immolation, perhaps of Curtius,¹⁹ the bust of the Emperor Commodus,²⁰ and a few other events in Roman history are found. Neither are subjects derived from real life numerous, although some may be cited;²¹ as an Emperor sacrificing; soldiers;²² a battering-ram;²³ and soldiers fighting;²⁴ galleys sailing over the ocean;²⁵ fishermen either at the

¹ Avolio, 116.

² Lamp in S. W. Parish's collection.

³ B. M. ⁴ B., i. 1, 2, 3. ⁵ B., i. 9.

⁶ B., i. 31. ⁷ B., i. 28. ⁸ B., ii. 24.

⁹ Lamp., Brit. Mus.

¹⁰ Campana, Sep. Rom., fo., 1841, tav. viii.

¹¹ Ibid.

¹² P. II., xciv.-ciii.

¹³ P. III., xx. xxi. 6.

¹⁴ Mon., 1840, tav. 3.

¹⁵ B. M.; P. III., lviii.

¹⁶ P. III., iv.

¹⁷ P. III., iii.

¹⁸ P. III., v.

¹⁹ B. M.

²⁰ On a camp found in Cyprus.

²¹ Mus. Borb.

²² P. II., xxii. xxiii.; III., xxxv.-xxxviii.

²³ P. II., xxviii.

²⁴ B. M.

²⁵ B. M.

Tiber or at Ostia;¹ Tityrus² tending his herds; the supposed Melibœus;³ a shepherd with a caged animal;⁴ the rustic chapel of the gods of the countrymen;⁵ persons pounding in mortars;⁶ preparing the vintage,⁷ or bringing the wine in casks.⁸ The scenes of love are far too numerous to describe; neither are they treated in the chaste style of modern art, but repeat the Capræan orgies of the debauched Tiberius and the immoral writings of Petronius and Apuleius. Many lamps have bas-reliefs representing the popular subjects of the games of the circus, and the gladiatorial exhibitions of the amphitheatre.



No. 192.—Lamp (Games of the Circus) in the British Museum.

The finest of these in the British Museum has a race of quadrigæ;⁹ the spina, the metæ, the obelisks, the carceres, from which the chariots have started, and the seats with the spectators are represented. Others also occur with chariots,¹⁰

¹ B. M.; R. Smith, Collect., II., xv.

² B. M.

³ Bull. Arch. Nap., 1856, p. 165, tav. v.

⁴ Avolio, 120.

⁵ B. M.

⁷ B. M.

⁹ B. M.; B., i. 24–25–27; Muselli.

¹⁰ B. M.; P. III., xxvi. xxvii. xxviii.

⁶ B. M.

⁸ B. M.

sometimes bigæ.¹ Gladiators² are very often seen—either Samnites or mirmillones,—with a palm,³ crowned by Victory.⁴

A lamp from Naples, now in the British Museum, has the names of two gladiators, FVRIVS and COLVMBVS,⁵ in bas-relief at their sides. A common subject is the victor holding up his sword, while the vanquished, fallen upon one knee, expects his fate. Another lamp in the same collection has a *retiarius*, holding his trident and mucro, with his name CALVISIVS, and that of his fallen opponent MAXIMVS. Combats with beasts are seen,⁶ also boxers,⁷ flute and cymbal players.⁸ Busts of comedians,⁹ and comic and tragic masks¹⁰ often occur, and several of those deformed and obscene dwarfs called *Moriones*, holding pipes,¹¹ boxing with others,¹² wearing the petasus,¹³ or the hat of the slave.¹⁴ Animals form a numerous class of representations, such are the gryphon,¹⁵ Pegasos,¹⁶ lions, often devouring a stag¹⁷ or a bull,¹⁸ panther,¹⁹ boar²⁰ bitten by a dog,²¹ bears,²² horses,²³ deer couchant,²⁴ dogs, sometimes fighting,²⁵ a stag chased by dogs,²⁶ sheep,²⁷ goats,²⁸ hares or rabbits devouring grapes,²⁹ sphinxes,³⁰ a crocodile attacking a lion,³¹ an eagle,³² a peacock,³³ the crow of Apollo,³⁴ snails,³⁵ parrots,³⁶ dolphins, the same entwining an anchor, a pelamys or tunny,³⁷ a hippocamp,³⁸ scorpion,³⁹ serpents and lizards,⁴⁰ toads, scorpions,⁴¹ shells,⁴² locusts devouring grapes,⁴³ capricorns,⁴⁴ Pegasos,⁴⁵ camels,⁴⁶ frog,⁴⁷ and marine monsters.

There are many subjects which it is difficult to class, such as the *as* and its divisions,⁴⁸ which must have been numismatic curiosities at the time the lamp was made; the arms of the Salii,⁴⁹ of foreigners, vases,⁵⁰ or a cupboard filled with vases,⁵¹ a lectisternium to the infernal gods,⁵² a lighted altar and Genii,⁵³

¹ B. M.² B. M.; P. III., v. ix.; B., 20, 21, 22.³ B. M. ⁴ B. M.⁵ Cf. B., i. 22. Sabinus and Popillius.⁶ P. III., x. xiii.; B., i. 23; Muselli, 129-130. ⁷ P. III., xxii. xxiii.⁸ P. III., cvi. ⁹ P. III., xxxv.¹⁰ B. M.; D., 100. ¹¹ P. III., xxi.¹² B. M. ¹³ B. M. ¹⁴ B. M.¹⁵ P. I., lxxix. ¹⁶ P. I., lxxx.¹⁷ B. M.; Muselli, 153.¹⁸ B. M. ¹⁹ B. M. ²⁰ B. M.²¹ B. M.; P. I., lxxvi.²² B. M. ²³ B. M. ²⁴ B. M.²⁵ B. M. ²⁶ B. M. ²⁷ B. M.²⁸ B. M.; Muselli, 154.²⁹ B. M. ³⁰ B. M. ³¹ B. M.³² B. M. ³³ P. III., xv. xvii.³⁴ B. M.; P. I., xlix.³⁵ P. III., lviii. lix.³⁶ P. III., lxi. lxxxiii.³⁷ B. M.; Muselli, 146.³⁸ B. M. ³⁹ B. M.⁴⁰ P. III., li. ⁴¹ P. III., cv.⁴² B. M. ⁴³ P. I., xlviii.⁴⁴ P. I., v. ⁴⁵ Muselli, 152.⁴⁶ Muselli, 120. ⁴⁷ Muselli, 148.⁴⁸ B. M. ⁴⁹ B. M.⁵⁰ B. M. ⁵¹ P. iii. li.⁵² P. III., li. ⁵³ P. III., lii.

an equestrian statue, serpents,¹ the dolphins of Neptune,² a sepulchral cippus,³ a bucranium,⁴ two palms,⁵ a wreath,⁶ of laurel,⁷ myrtle, of oak leaves, the civic crown,⁸ a curule seat with lictors,⁹ tombs with genii,¹⁰ crowning sepulchral urns,¹¹ urns,¹² lustral vases,¹³ crowns and palm branches.¹⁴ One of the most remarkable subjects of the later lamps is the golden candlestick,¹⁵ as it appears upon the arch of Titus at Rome; either a copy of that object at the time, or else in



No. 193.—Lamp. Monogram of Christ.



No. 194.—Lamp with the Golden Candlestick.

allusion to the Church, as figured in the Revelation. Many lamps indeed occur with Christian symbols—such as crosses, the monogram of Christ,¹⁶ the good shepherd,¹⁷ the monogram of Christ surrounded by busts of the Twelve Apostles,¹⁸ the great dragon, Jonas swallowed by the whale, and other emblems; but these are generally of the bright red ware, of the class called the false Samian, under which they will be found described.

¹ B. M.; Muselli, 139.

² P., iii. xlv.

⁴ B. M.

⁶ P., iii. xliii.

⁷ B. M. iii. xli.

⁹ P. III., xxxix.

¹⁰ P. III., xlv. xlv. xlvii.; I., 13, 14.

³ P., iii. liv.

⁵ B. M.

⁸ P., iii. xliii.

¹¹ P., iii. xlv.

¹³ P. III., xlix. 1.

¹⁴ P., iii. xlii. xlviii.

¹⁵ B., iii. 32; Muselli, 169.

¹⁶ B., iii. 22.

¹⁷ B., iii. 28, 29.

¹⁸ Valesius, Mus. Corton. fo., Rom., 1650, tab. 84.

¹² P. III., xlviii.

A considerable number of lamps have inscriptions, disposed in different manners, those which have reference to the subject being impressed in relief along with it, while those which relate to the lamp itself, or its maker, are always on the bottom, and consequently out of sight. These are either in relief, or else incised with a tool in cursive letters; on the lamps of Arretium and Cumæ they are in relief in small tablets, on the upper surface. They were impressed with bronze stamps.

The inscriptions found upon lamps consist of simple trade marks, the names of makers, or of places and towns where they were fabricated, that of the pottery or of the proprietors, the date of manufacture, dedication to deities, the acclamations used at the public games, events or facts.¹ Of the first class are the little marks used by the potter, either instead of his name, or in conjunction with it. There is no very great variety of symbols, and those found are of the simplest kind, such as circles, half-moons, the print of a human foot, wheels, palm branches, or the vine leaf. Although the inscriptions relating to the fabric of lamps are by no means so numerous or complete as those upon tiles, yet they are instructive with regard to the potteries. A considerable portion only indicate that they were made by slaves, since they bear single names, such as Agatho, Attius, Arion, Aquilinus, Cinnamus, Bassa, Bagradus, Draco, Diogenes, Heraclides, Fabrinus, Fortis, Faber, Faustus, Inulucos, Memmius, Monos, Maximus, Muntripus, Nereus, Oppius, Primus, Priscus, Pastor, Publius, Probus, Rhodia, Stephanus, Successivus, Tertullus, Vibianus, Victorinus, and Vitalis. These names generally occur in the genitive, the word *officina*, "manufacture" or "factory," being understood. One rare specimen has "Diogenes fecit," and several makers used *f.* for *fecit* after their names. Many makers appear to have been freedmen, and the most remarkable of these was Tindarus, the freedman of Plotina Augusta, the wife of Trajan.² It has been already seen from the inscriptions upon tiles, that Tindarus was also a tile-maker, many of the tegulæ doliæres having been prepared in his potteries. Some examples of the use of the word *officinæ* occur, as the *officinæ* of Caius Clodius Successivus, the *officinæ* of Publius and Titus already mentioned, that of P. Asisus, that of Patricius and Chrestio, and Ionis, but the expression is uncom-

¹ Seroux d'Agincourt, Recueil, p. 67.

² P., i. xxxi.

mon. That of *Manu*, or "by the hand of," is still rarer; only potter, L. Muranus, is known to have employed it.

Another remarkable inscription under a lamp reads, "*from the manufactory of Publius and Titus, at the Porta Trigemina*"¹ which was situated at the foot of the Aventine and towards the Tiber: one P. Cornelius Celadus, a bookseller, who lived there outside the gate, is mentioned in an inscription. It is where Cacus dwelt, close to the salt springs or pans.² The Porta Trigemina appears to have been the quarter of shops.³ A considerable number of the names have a simple prænomen, such as Aurelius Xanthus, Ælius Maximus, Caius Cæsar, Caius Secundus, Caius Vigilaris, Clodius Heliodorus, Caius Memmius, Caius Faber, Caius Fabricius, Claudius Luper-calus, Egnatius Aprilis, Lucius Primus, Turcius Sabinus.⁴ They were probably freedmen who manufactured lamps. Of still higher rank than these freedmen were the persons who possessed three names, and who occasionally record their descent. These must be regarded as Roman citizens. Such were probably Publius Satrius Camillus, Caius Oppius Restitutus, Caius Lucius Maurus, Caius Clodius Successivus, Caius Julius Nicephorus, Caius Pomponius Dicax, Caius Julius Philippus, Caius Iccius Vaticanus, Lucius Fabricius Æveius, Lucius Fabricius Masculus, Lucius Cæcilius Scævus. Whether they were proprietors of the establishment, or of the farm from which the clay was procured, is by no means certain, but none of them are mentioned elsewhere; which renders it probable that they were persons of inferior condition, such as masters of the potteries, who were probably rich freedmen. A few words occur in a contracted form which refer to the fabric, such as the Accianian of Publius Satrius Campestris, son of Caius," on lamps found at Pesaurum; "the Caninian," "the thirds (tertia) of Commodus," and those already mentioned, called "Flavians" and "Domitians;" also "the Heraclians," "the fourths of Oppius," and "the thirds of Publius Fabricius." It is of course uncertain what such expressions mean, as they may refer either to the officinæ or establishments, or to the names of the lamps themselves. If some may be interpreted "the Vatican lamps of Caius Iccius," this would appear to mean the celebrated clay of that hill, and the word *figlina*, or "pottery," is to be supplied. Some have the

¹ P., iii. vii.

³ Orellius, 413.

² Solinus; Fea, Miscell. Crit., ii. 15.

⁴ C. R. Smith, Ill., Lond., p. 112.

names of certain shops, such as *Publii Fabricii tertia*, *Oppedi quarta*. Some of the makers under the Roman empire used Roman names in Greek characters, as shown by the example of *Celsus Pompeius*.¹ Many of the Greek lamps are also of the Roman period, as those of *Apollonhanes the Tyrian*, found at *Taormini*, the ancient *Himera*,² and *Chryseros* found with those of *Gaius* and *Sillius* at *Catana*.³ A third class may contain the name of the place where the lamps were made, as *Caii Iccii Vatican (a)*, for "Vatican (lamps) of C. Iccius," on lamps found at Rome. The fourth class has the name of the lamps or fabric, as the *Caninian*, *Flavian*, *Domitian*, *Heraclian*. This expression may refer to the names of the *figlinæ*, or potteries, similar expressions occurring on the tiles. The fifth kind is supposed to contain the name of the *Patroni* in whose house the lamp-makers lived. On these the names of *Antoninus*, *Commodus*, *Philippus*, *Diocletian*, and *Maximus* occur, and one, more distinct than the rest, has *Tindarus, Plotinæ Augustæ libertus*, "Tindarus,⁴ the freedman of Plotina Augusta." One only contains the date of the consulship of the Emperor Philip, during the celebration of the Secular games. These inscriptions observe the usual laws of contraction. The most contracted form in which the names of emperors appear, is *AA. NN.* for "*Augustorum nostrorum*," of our two Augusti; a phrase which cannot date earlier than the joint reign of M. Aurelius and L. Verus. It is indeed possible that the name of *Titus*, which occurs on one lamp, may be as old as that of the emperor of that name, for upon several lamps is found inscribed, "the Flavians of our god and lord;" an expression particularly referable to *Vespasian* or *Titus*, both of whom bore that surname; while other lamps are inscribed "the Domitians of our god and lord," showing that they allude to the Emperor *Domitian*. Much light is, however, thrown upon this point by the tiles, some of which were called "the larger Neronians" after the Emperor *Nero*. The name of *Trajan* is found upon a lamp, showing either that it came from the imperial potteries or from others named after that emperor; while a large number of lamps are inscribed "of *Antoninus*," or "of *Antoninus Au-*

¹ ΚΕΛΣΕΙ ΠΟΜΠΕΕΙ. Bull. Arch. 1854.
Nap., 1856, p. 51.

² ΑΠΟΛΛΟΦΑΝ ΤΥΡΙΟ Bull.
Arch. Nap., 1855, p. 40; Bald. Romano
Antichità trovate in Sicilia, 4to., Pal.,

³ Böckh, C. I., 3, p. 660; Castelle,
Cl. xvi. 244, n. 6-10; Avolio, v. 94-98.

⁴ Passeri, xi.

gustus," which probably refers to one of the two Antonines, or else to Caracalla or Elagabalus. To this middle period of the Roman empire most lamps may be referred, as some occur with the name of Severus, others with that of Maximus, and several¹ with that of M. Julius Philippus, some of which have the addition of his third consulship—thus showing that they were made during the remarkable epoch of the celebration of the Secular games, A.D. 247. It is of course impossible to feel certain that such names as Probus and Victorinus refer to the emperors, and no Roman lamps bear the name of a later sovereign, although one Greek one has that of Diocletian.

The inscriptions upon some lamps are votive exclamations resembling those of the Decennalia and Secularia, such as, ANNVM NOVVM FAVSTVM FELICEM, "a new and propitiously happy year!"² ANNVM IN QVO FAVSTVM FELIX TIBI SIT, "a year in which may all be fortunate and propitious to you;" or ANNVM NOVVM FAVSTVM FELICEM MIHIC, "may the new year be happy and propitious to me." An erotic lamp has HAVE . MACELLA VILLA . HAVE, "Hail, markets (macella), hail, O block!" BEATA TRANQVILLITAS, "Blessed tranquillity," on another. These inscriptions seem to show that the lamps were given away or sold on new-year's-day, or on the celebration of the Secular games. On one is inscribed HAVE,³ "hail!"; SVTINE, "O



No. 195.—Foot of Lamp, with name of the Secular Games.

Sutinus." These inscriptions sometimes occur upon victors' shields, on which are often found inscriptions relative to victories, and other subjects. One remarkable lamp has DEO QVI EST MAXIMVS,⁴ "to the god who is greatest." Another IOVI SERENO SACRUM, "sacred to serene Jove."⁵ Nor are certain expressions adapted for funeral purposes less interesting, such as SIT TIBI TERRA LEVIS, "earth lie light on thee;" or ANIMA DVLCIS, "O sweet soul!"⁶ A great number are stamped SAECVL, or SAECVLARIA, in reference to the games of the period.

An immense number of lamps must have been used during the illuminations which seem to have taken place on occasion

¹ P., i. xxix.

² Passeri, i. 6; Fabr. vii. 5.

³ Avolio, p. 112.

⁵ P., i. xxxiii.

⁴ Passeri, i.

⁶ Passeri, iii. 46.

of triumphs. Amongst those known are the illuminations made during the celebration of the Secular games, when the city was illuminated for three nights, and it is probable that some of the subjects found in lamps have reference to this festive use of them.¹ They were used for illuminations as early as that for the suppression of the Catiline conspiracy² by Cleopatra,³ at the births of the Cæsars,⁴ the return of Nero,⁵ at the games given by Augustus to the people.⁶ Lamps were also used in the Isiac worship. "Moreover," says Apuleius, "in the festival of Isis there was a great number of either sex, with lamps, torches, wax candles, and another kind of torches, imitating the light of the celestial stars. The first of them held forth a lamp, gleaming with a clear light, not much like those which illuminate our evening entertainments, but a golden boat or cup, sending forth a very long flame out of the midst of it."⁷ They were also lighted in the *lararia* and *sacella*, theatres and *thermæ*,⁸ which Alexander Severus opened at nights; and were often hung up at night⁹ in cross roads.

They appear, indeed, to have been in general use for illuminating public buildings. For domestic use they were employed in the dining-room, the study; and the kitchen used lamps of earthenware.¹⁰ Several lamps have been found in sepulchres, but these are chiefly of the Christian period or connected with the worship of the Manes, and were not placed there, as some authors of the preceding century imagined, with the idea of their burning eternally.¹¹ In an inscription on a sepulchral cippus in the Museum, the heirs of a deceased person are directed on all the kalends, ides, and nones of each month¹² to place a lighted lamp in his sepulchre; and the same is enjoined upon alternate months as a condition on which her slaves received their

¹ Suet. Vit. Tib. c. Domit. Orsati, *Lucerne antiche*, 16mo., Ven., 1709.

² Plutarch, Ant., 26.

³ Millin., l. c., 180-83; Dio Cassius, H. R., lxxiii. 4.

⁴ Sueton., Domit., 4.

⁵ Passeri, xx.; Sueton. Vit. Jul. Cæsar. c. 37; Dio. Neron.; Xiphilin. i. xxxiii.; Sueton. Dom. c. 4; Lamprid. Vit. Alex. Sev. c. iv.; Tertull. in Apologet.; Capitolinus, vita Gordian., ad fin.; Martial, x. ep. 6; Symmachus, l. ii.

⁶ Plutarch. Cic., c. 22.

⁷ Lamprid. vit. c. 24. ⁸ As. Aur. xi.

⁹ Libanius in orat. *Italud ad Ellebech.*; Ammian. Marcell. xiv. 1.

¹⁰ Virgil., Georg. i. 392; Capit. Vit. Phill., 33.

¹¹ Fort. Licetus, de lucernis antiquorum reconditis, 1622; C. R. Smith, Ill., Lond., pp. 111-112. Such lamps are also said to have been placed in the Parthenon, in the temple of Ammon and in that of Venus at Antioch.

¹² Brit. Mus. Marbles, pt. v. viii.

liberty, in the testament of Mævia.¹ That this was common under the empire appears from the story of the Matron of Ephesus,² and from the following remarkable inscription: "May a golden shower cover the ashes of whoever places a lighted lamp in this tumulus."³ Lamps were also dedicated as thank-offerings to Jupiter and other gods.⁴

Among other superstitions connected with lamps was that of choosing the name of a child. Several lamps were named, and then lighted, and the name of the child was taken from that of the lamp last extinguished.⁵ At the end of the eighteenth century a great number of lamps were discovered in a furnace, where they had been baked, together with the moulds and other utensils for making them.⁶ Great numbers are found at Rome, Naples, and on the sites of the principal cities of ancient Italy, Germany, France, and Britain. Large numbers also occur in the rubbish heaps of the different cities of Greece, Asia Minor, and Africa. According to Avolio seventeen lamps, placed one upon another, were found close to the mouth of a reverberating furnace, near Anzi.⁷ These lamps were placed in stands, also of pale red and coarse terra-cotta.⁸ Lamps of the maker Attilius have been found at Louisendorf and Mayland;⁹ those of the maker Fortis at Kastel or Mayence, Aquileia, and London.¹⁰ The great site of the manufacture appears to have been Rome, and the lamps there made to have been exported to the different provinces of the Roman Empire. Their shape and use continued for centuries, and they were imitated and made by the Saracens.

¹ Digest. i. lx. 44.

² Petronius, Sat., c. 3.

³ Gruter, mexlviii.

⁴ See the inscription of one Chromatis at Oenanda; Böckh, Corp. Inscr. Græc., iii. 1168.

⁵ Joh. Chrysost., Homelia, xii.

⁶ Avolio, p. 117.

⁷ P. 123.

⁸ Lysons, iii. Pl. xvii. 6; R. Smith, Collectanea, i. Pl. xlv. p. 123.

⁹ Jannsen, Gedeenkleekeena, 8vo., Utrecht, 1836, Pl. xii.-xvi.

¹⁰ R. Smith, Ill. Lond., p. 112; Emele, viii. 1; Bertoli, Le Ant. d'Aquileie, p. 267-9.

CHAPTER III.

Vases — Roman pottery — Paste — Colours — Drying — Wheel or lathe — Modelling — Moulding — Stamps — Inscriptions — Furnaces — Construction for glazed ware — Heat — Smoke kilns — Northampton kilns — Colchester kilns — For grey ware — Dimensions — Prices — Uses of vases — Transport of catables — Feet of tables — Sham viands — Dolia or casks — Hooped with lead — Repaired — Inscribed — Doliarii — Amphoræ — Inscriptions — Memoranda — Use of amphoræ — Size — Makers — Sarcophagi — Obrendaria — Early use of terra-cotta vases — Names of sacred vessels — Cadus — Diota — Paropsis — Patina — Patera — Patella — Trulla — Catinus — Lanx — Scutula — Gabata — Lagenæ — Crater — Cænophorium — Urceolus — Poculum — Calix — Cotyle — Scaphium — Cantharus — Carchesion — Scyphus — Rhyton — Acetabulum — Ampulla — Guttus — Matella — Olla, Sinus, Obba — Places where made — Architectural use.

THE decorations of lamps are analogous with bas-reliefs used for architectural purposes, and hence they may be considered as connected with the fine arts, since they required not merely the technical manipulation of a potter, but also the skill and taste of an artist to produce them. They are the last link in the chain of the glyptic art. Of the unglazed Roman pottery it now only remains to consider the vases, a class of objects which demand for their manufacture no higher skill than that of the potter. The technical part of Roman pottery is probably better known than that of the Greek; kilns, furnaces, moulds, tools, clays, and other objects connected with it being distributed all over Europe, and consequently having attracted the attention of various scientific inquirers. In point of shape and elegance the Roman vases are far inferior to the Greek; nor does the paste seem to have been prepared with the same regard to fineness and compactness. Nevertheless, many shapes and pastes often possess very superior qualities for useful purposes. The art was evidently held in lower estimation among the Romans, and committed to the hands of slaves and freedmen. The Roman potteries produced useful but by no means fine or beautiful vases, and they were only adapted to the necessities of life. The paste of the Roman vases is by no means so fine as that of the Greek, except the glazed red ware, which is of so bright a

colour as to resemble coral.¹ Since red clay does not retain this colour in the furnace, either a peculiar clay must have been used, like some varieties found in this country, or it must have been heated to a certain temperature and combined with peculiar earths to produce the colour. The pipe-clay used was called the *figlina* or potter's chalk. Other kinds of paste are of a pale or deep yellow, with small pebbles intermingled, and fragments of red bricks worked in. It was generally fine. Some ancient terra-cottas have little pebbles mixed in their composition, either from the use of ill-prepared clay, or in order to prevent the contraction of the clay. Other pastes are black, of a deep thick gray, cream-coloured, nearly white, light red, pale red, brown, and even of a yellow colour. The clay was probably ground, trodden out with the feet, and worked up with the hand.² The Romans evidently availed themselves of the earth of the different localities in which they found themselves;³ with the exception of the Samian ware, the paste and colour of which are uniform. The vases from different countries are easily distinguished from one another. There is also a variety of paste of a pale red colour intermixed with flakes of mica, of the nature of that of the vases commonly called *chrysendeta*.⁴ There is a great difference of opinion among the commentators about this paste. The ancients employed several processes, and paid the greatest attention in preparing their different clays for use. An analysis of the fragments found in the excavations at Rome, Pompeii, and Herculaneum, shows that the clays were mixed in certain proportions with volcanic earth and sand, especially *pozzolano*. Even the time of making was carefully observed. "Bricks are best made in the spring,"⁵ for those made at the solstice," says Pliny, "are full of chinks;" an observation repeated by Vitruvius, who says, "Bricks are to be made in spring and autumn, in order that they may dry equally;"⁶ and they were often prepared two years before. The time however was not always scientifically observed, for certain memoranda made by tile-makers on their tiles show that they prepared ware in the middle of May and the beginning of September. Perhaps

¹ γῆ κεραμικῇ, Geopon. ii. 49.

² Varro, de Re Rustica, iii. 9; Yates in Smith's Dict. Antiq., p. 418.

³ Clarac, Part. Tech. I. 31.

⁴ Clarac, Mus. d. Sculpt. P. Tech. p. 30. The *Chrysendeta* are mentioned

as used by the wealthy; but some suppose them to have been of metal.—Mart. xi. 29.

⁵ Pliny, N. H., xxxv., xiv. 49.

⁶ Vitruvius, ii. 3.

the dates of the Consulates stamped or inscribed on the pottery were used to indicate its age.

In the manufacture of vases the Romans used the same process as the Greeks. They were made by the table or wheel, called *orbis*, or *rota figularis*. This wheel revolved either way, either backwards or forwards.¹ The mass of clay was placed on this, and worked up with the hand to the requisite form. Most vases were made by this process, except the *dolia*, or casks, which were made by the same means as the *pitthoi*. The handles were either modelled with tools or else pressed out of moulds; and zones, concentric circles, hatched and punctured lines, and imitations of thorns were produced by pressing pointed pieces of stick or bone against the sides of the vases while revolving. Sometimes ornaments were modelled upon the moist clay before the vase was sent to the furnace. Moulds were very extensively used by the Romans, and the entire vase was often made by pressing the clay with the fingers into one of the requisite size. Besides these ornaments, the potter impressed upon certain vessels an inscription from a metal mould, containing the name of the establishment which manufactured them. These inscriptions are found upon amphoræ, and the so-called mortaria; but seldom on the smaller vases of unglazed ware. It appears that under the Lower Empire the potters were compelled by law to place their names on their ware.² The Romans were acquainted with several ways of perfectly drying their wares before they submitted them to the action of the fire. As the greatest attention was paid to the proper manner of preparing tiles, bricks, and architectural members, it is probable that the clay of vases was also an object of great attention.³

The furnaces were arched with bricks moulded for the purpose. The side of the kiln was constructed with curved bricks set edgeways in a thick slip of the same material, made into mortar, to the height of two feet. A singular furnace was discovered, over which had been placed two circular earthen fire-vessels, one close to the furnace, of about eight gallons contents. The fire passed under both of these, the smoke escaping by a neatly plastered flue, from seven to eight inches wide. These vessels were suspended by the rims fitting into a circular rabbet or

¹ Plaut. Capt., act. ii. sc. iii. l. 9, 10; Herat., Serm. ii. 7, 86, alludes to polishing on the wheel.

² Cassiodorus, Variar., lib. i. form. xxv., lib. ii. form. xxiii.

³ Vitruvius, ii. c. 3; Campana, p. 22.

groove formed for the purpose. They contained some perfect vessels and many fragments, and are supposed to have been used for glazed ware, and probably had covers.¹ A uniform heat in firing the kiln is supposed to have been produced by first packing up the articles which were required to be fired to the height of the side walls, the circumference of the bulk was then diminished, and finished in the shape of a dome. As this arrangement progressed, it is supposed that an attendant followed the packer, and thinly covered a layer of pots with coarse hay or grass. He then took some thin clay, the size of his hand, and laid it flat on the grass upon the vessels; he then placed more grass on the edge of the clay just laid on, and then more clay, and so on until he had completed the circle. The packer then raised another tier of pots, the plasterer followed, hanging the grass over the top edge of the last layer of plaster until he had reached the top, in which a small aperture was left, and the clay scraped round the edge; another coating would be laid on as before described. Gravel or loam was thrown up against the side wall, where the clay wrappers were commenced, to secure the bricks and the clay coating. The kiln was fired with wood.² In some kilns, indeed, has been discovered a layer of ashes four or five inches deep. Other kilns at Sibson, near Wandsford,³ Northamptonshire, exhibited peculiar differences in the mode of arranging the furnace. Instead of the usual dome of clay and straw, bricks were modelled and kneaded with chaff and grain, and made of a wedge shape, interlapping at the edges, with a sufficient curve to traverse the circumference of the kiln; the floor of which had perforated arch-shaped bricks. These kilns appear to have been used for making a great quantity of terracotta, Samian and stone ware. The blue ware is supposed to have been produced by smothering the fire, or rather smoke, of the furnace upon it when in the kiln, and the colour is so volatile that it flies when fired a second time in an open kiln. A circular Gallo-Roman furnace excavated in the ground was found at Belle Vue, near Agen, Lot-et-Garonne.⁴ Artis has traced these potteries in England for twenty miles on the gravel banks of the Nen, in Northamptonshire, and tells us that "the kilns generally resemble one another, consisting of a cylindrical shaft

¹ Brongniart, *Traité*, i. pp. 426-27.

vol. i. p. 5.

² Roach Smith, in the 'Journal of the British Archaeological Association,'

³ *Journ. Brit. Arch. Assoc.*, li. 165.

⁴ *Rev. Ant.* 18, p. 207, Pl. xxiii.

three feet deep, four feet diameter, walled to the height of two feet. The length of the furnace, which communicated with the kiln, was one-third its diameter. In the centre of the circle formed by the furnace and the kiln was an oval pedestal, the same height as the side, with the end pointing to the kiln's mouth. Upon this pedestal, and upon the side wall, the floors of the kilns, formed of perforated arch-shaped bricks, rested. The furnace itself was arched, made of moulded bricks to form the arch and the side constructed of curved bricks set edgeways. Four Roman kilns were found in A.D. 1677, in digging foundations N.W. of St. Paul's at a depth of 26 feet.¹ The furnaces in use were constructed of terra-cotta bricks. Some oval ones for smelting copper were found at Marsal, and late in the days of the Roman Empire bronze and other figures were cast in brick furnaces.² A portion of one of the sun-dried bricks, of which a furnace was composed, was discovered at Colchester in 1819, with about thirty vases. The vases stood on circular vents above the hollow chambers, through which the heat was conveyed to them. Some of the vases, all of which were of the same coarse material, and nearly of the same form and size, were less baked than the rest, and broke unless handled with great care.³ One of the furnaces, which appears to have been used for baking the gray Roman ware, was discovered at Castor. The furnace was quite different from those for the black, and only calculated for a slight degree of baking. It was a regular oval, and measured 6 feet 4 inches in breadth. The furnace holes were filled in the lower part with burnt earth of a red colour, and in the upper part with peat. The exterior was formed of strong blue clay 6 inches thick, and the interior was lined with peat. The kiln was intersected by lines of the same, and divisions of blue clay. Some of the vases were inverted and filled with a core of white sand.⁴ The supposed *pistilla*, or pestles for mortars, were also made of baked clay,⁵ they were really supports used in the kilns to steady vases while baking.⁶ At all periods specimens of immense vases were fabricated. The great Roman amphoræ were sometimes as high as 7·86 feet, and required two oxen to draw them. The enormous dish prepared to cook the gigantic turbot presented to Domitian must

¹ Smith, Ill. Rom., Lond., p. 79; Sloane MS., 958.

² Arnob., vi. 14, *figulinis fornacibus*; this can hardly be potter's kilns.

³ R. Smith, Collect. ii. p. 38.

⁴ Vol. xxii. p. 413, Pl. xxxvi.

⁵ Arch., xxiv. p. 199, Pl. xlv. 4.

⁶ Arch. Journ., vii. 176.

have been above seven feet long;¹ and another dish, called the *Ægis* of Minerva,² composed of tongues, brains, and roes, must have been of the same size. Ciampini mentions an ancient Roman vase so large that a man required a ladder of twelve steps to reach the mouth.

Martial describes the tiresome man as going about the town, and winding up the day by purchasing two cups for an *as*, or penny, but it is not certain whether these were earthenware or glass.³ They were probably worth a sesterce, or large brass Roman coin of two ases and a half, for one of the amusements of the fast young Lucius Verus, the colleague of the staid Marcus Aurelius Antoninus, was to break *calices*, or cups, with these pieces of money—probably for two reasons, these were sufficiently heavy to effect their purpose, and at the same time paid for the damage they occasioned.⁴ Juvenal speaks of Plebeian cups purchased for a few ases.⁵ Pliny states that some terra-cotta vases sold for more than the celebrated myrrhine vase;⁶ and for gigantic proportions of this ware may be cited the immense plate made by Vitellius, to bake which a furnace was prepared in the open country. It cost him a million sesterces, or about 8000*l*. One of the great uses of earthenware was for the transport of wine, figs, honey, and other commodities—being used in the same manner as casks are at the present day. The *lagena*, or large bottle, was used to hold wine or figs, and articles were imported from the African coast in it under the name of the *testa*. In this manner a preparation from the blood of the tunny was sent from the Phrygian Antipolis to Rome.⁷ Another vessel for transporting and preserving viands was the *cadus*. Martial speaks of *cadī vaticani*,⁸ which are supposed to refer to the wine; however, he speaks of the yellow honey taken out of the red pot,⁹ and also mentions the red *cadus* pouring out foreign wine.¹⁰ Vases were also used for religious rites, the operations of metallurgy, chemistry, and medicine; but above all for domestic purposes—for the cellar, the kitchen, and the table. They were also employed as bell-glasses, a new use, for rearing vine sprouts.¹¹ The feet of tables were also made either of this

¹ Juvenal, Sat. iv. 39–41, 72, 131–135.

² Pliny, N. H. xxxv. c. xii. 46; Sueton., Vit. Vitell. 13.

³ Martial, ix. 60.

⁴ Jul. Capit. vit. Veri, 12mo, Lugd. Bat., 1671, p. 102.

⁵ Sat., xi. 145.

⁶ N. H., xxxv. c. 12, 46.

⁷ Martial, iv. 88.

⁸ Epigram, i. xix. 2.

⁹ Ibid., i. 10.

¹⁰ Ibid., iv. 66.

¹¹ Virgil, Georg. ii. 351.

unglazed ware or propped up with potsherds,¹ and one of the jests of Elagabalus² was to place before his parasitical guests, at a lower table, a course, the viands of which were made of earthenware, and make them eat an imaginary dinner. The gigantic earthenware casks, resembling the Greek pithoi, were used for holding enormous quantities of wine, corn, and oil—in fact whole stacks of cellars have been found at Antium and Tunis, at Gerovia near Clermont, and at Apt in the department of Vaucluse.³ Dolia have been found at Palmense, or Palma, Sezza, Anzio.⁴ A number of dolia were found at Sarno,⁵ one had stamped on it the name of Marcus Lucilius Quartio, M. LVCCEI QVARTIONIS; a third had that of Onesimus, ONESIMVS FECIT, another Vitalis, VITALIS F., and L. TITUS PAPIUS, L. TITI. F. PAP. On them were scratched xiv; s.t. LXXXIV (lagenæ) or 16 amphoræ. None had the year of the consuls.⁶ They bore marks of the withes by which they were held, or of being made from moulds. In various caves and other places in France they are mixed up with fossils,⁷ the supposed remains of a primitive race. These casks were anciently called *calpar*, afterwards *dolium*.⁸ It appears from the ancient jurists that it was unlawful to remove the gigantic dolia in which the Romans kept their stores of wines in the cellar, for fear of endangering the safety of the house.⁹ From the dolia, the wine, as among the Greeks, was put into another vase, probably an amphora, and decanted off.¹⁰ As the amphora had a pointed base to fix it more securely into the earth of the cellar, it was when brought up placed in a tripod stand,¹¹ which among the poor was of wood, but among the rich was made of brass or silver. The dolia were sunk in the ground, and one of those prodigies which was supposed to predict the future fortune of the Emperor Antoninus Pius was the discovery above ground of the dolia in Etruria, which had been sunk in the earth.¹² Juvenal represents them as deep casks,¹³ and as being cemented with pitch, gypsum, or mud.¹⁴ They held twenty amphoræ, or forty-one urns. They

¹ Martial, ii. xliii.

² Lamprid. Vita Heliogab., 12mo, Lugd., 1632, p. 317.

³ Brongniart, Traité, i. 407, 408, 409.

⁴ Winckelm., Mon. In. ii. p. 229, tav. 174.

⁵ Bull. Arch. Nap., 1858, p. 84.

⁶ Cicero, Brut. 83, "sine nota anni."

⁷ Brongniart, Traité, i.

⁸ Varro in Non. Marcell., cap. xix. n. 31, edit. Gothofr.

⁹ Paullus Manutius, Comm. in Cic. Epist. famil. lib. vii.; Epist. xxii.

¹⁰ Cicero, de Clar. Orat.; Seneca, Epist., xxxvi.; Pliny, xiv. c. 13.

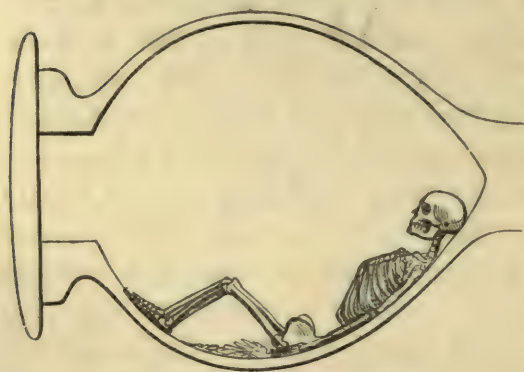
¹¹ Doni, l. c., pp. lxxxviii.—lxxxix.

¹² Capitolinus, Vita Anton. Pii, s. 1.

¹³ Sat., vi. 430.

¹⁴ Sat., ix. 58.

were placed in the cellar. Dolia were made in separate pieces; the base and other parts were secured by leaden nets or cramps and held the unfermented wine, according to Priscian. The makers of the casks called *dolia*, and of the larger *amphoræ*, were called *doliarii*; ¹ a term, however, applicable to all kinds of coarse ware, since the roof tiles were also called *opus doliare*, while the workmen were called *fabriles*. ² Makers of smaller vases were styled *vascularii*, ³ *fictilarii*, ⁴ *ornamentarii*, ⁵ or *ampullarii*. ⁶ Large *dolia*, with leaden hoops have been found at Palzano, seven miles from Modena, and at Spilamberto one was also discovered broken in fragments, with an inscription containing the name of T. Gavelius and the numbers XXX and XX, probably its contents; while another of thirty-six



No. 196.—Dolium containing body.

amphoræ capacity had an inscription and contained a coin of Augustus. ⁷ The *doliolum* at Rome was in the XIth quarter of the city. "Bind your casks with lead," says Cato, ⁸ in his treatise upon agriculture, and Pliny speaks of scraping the hoops or making new ones. ⁹ The *dolia* were made either of

a white, a red clay, or of clays of the two colours combined. They were baked by a slow heat. The smaller ones were made on the wheel, the large in a kind of heated house. Great care was requisite in moderating the heat of the furnace. The lips inclined slightly upwards so that the liquid should keep in. ¹⁰ They were also used for holding corpses in graves. ¹¹ Besides those already cited, a few inscriptions, recording the names of the owners or makers of the *dolia* have been preserved, as L. Calpurnius Eros, on the mouth of a cask found in the villa Peretta. ¹² T. Cocceius Fortunatus, on that of another discovered in the ruins of Bæbiana. ¹³ Another large vase had *Stabulum*

¹ D. ni, Inscript. p. 289, tab. xi. no. iv.; see the bas-relief with the *dolia* and *amphora*. ² Ibid., p. lxxxvi.

³ Gruter, Thes. p. dclxliii. 4, 5, 6, 7.

⁴ Ibid., p. dclxliii. 1.

⁵ Spohn., Miscell. s. vi. p. 238.

⁶ L. Philomusus, an *ampullarius*, is

found in an inscription at Narbonne.—Orellius, ii. 247.

⁷ Bull., 1846, p. 35.

⁸ R. R., 39.

⁹ Pliny, N. H. xviii. 64.

¹⁰ Anatolius, vi. 3.

¹¹ Rev. Arch. 1857, p. 617.

¹² F. Fabretti, 502.

¹³ Ibid., 503.

P. Actii,¹ *the Stable of P. Actius*; which is, however, certainly not a potter's mark, but probably incised by the slave of the stable where it was used. Two of these dolia will also be seen in the gardens of the Villa Albani. They are about four feet diameter, and as many feet high and about three inches thick, of a coarse gritty earthenware, and of a pale red colour.

Next in size and importance to the dolia are the Roman amphoræ; they were coarser than those made in Greece; the body more globular and less elegant. The clay is reddish, and sometimes covered externally with a siliceous coating like the Egyptian vases. Amphoræ were pitched internally to retain the wine,² and the mouth was closed with clay or else with a bung. When of moderate size, they were made on the wheel; the larger, like the Greek, were moulded. The name of the maker was in a square label, stamped out of an incuse mould on the handle. This name is in the genitive, as *Maturi* "of *Maturus*," or "of *Maturius*;" the word "*officina*" or "*factory*" being understood.³ On the neck of another amphora was found *Fundian wine*, in the consulship of *Cnæus Lentulus* and *Asinius Agrippa*, A.D. 26.⁴ At *Leptis* an amphora is said to have been found inscribed *L. CASSIO. C MARIO COS*, "dated in the Consulship of *Cassius* and *Marius*, A.D. 107." At *S. Matteo in Menelana*, near *Rome*, more than 100 amphoræ were found, and as many in the house of *Arrius Diomedes* at *Pompeii*,⁵ 150 were found at the *House of the Faun*, and many in 1809 at *Milan*, others at *Peschiera* 7 miles from the city, and at *Turin*.⁶ Several amphoræ have been found at *Rome*, and 120 were discovered in a subterranean cellar near the baths of *Titus*. *Doni*⁷ has engraved a remarkable one, five Roman palms high, holding eight congii, discovered in the gardens of the *Villa Farnese*, amidst the supposed ruins of the *Golden Palace of Nero*. On its neck was traced in large letters *ex cel(la) L(ucii) Purelli Gemelli M(amertinum)*—"Ma-



No. 197.—Terra-cotta Amphora.

¹ Doni, 98.

² Horat., *Carm. i.* 20, 3; Pliny, *N. H.* xiv. 20, 27; Palladius, iii. 24.

³ Seroux d'Agincourt, pl. xix. xxxvi.

⁴ Guarini, in *App. O.c. Abellanum*,

p. 56, *C N. L.*, TVLO M ASINIO COS FVNDAN.

⁵ Romanelli, *Viaggio Pompei*, p. 18.

⁶ San Quintino, *Ricerche*, Torino, 1832.

⁷ *Inscrip.*, p. lxxxii.

mertine wine from the cellar of L. Purellus Gemellus." Cæsennia, "from the estate of Cæsennia." The neck of another found on the Aventine hill, now in the Kircherian Museum, has inscribed upon it, *Fabriles Marcellæ n(ostræ) ad felicitatem*—"the workmen of our Marcella to wish her joy."¹ It is supposed to have been a present during the Saturnalia. On others found in a house at Pompeii were painted, in red and black ochre, such words as MES. AM. XVIII., "the amphora measures eighteen;"² BARCAE, "of Barce," near Cyrene; FORM. "Formian;" KOR. OPT. "best Corinthian" or "Coreyræan;" RUBR. VET. "old red," which seem to be the names of the wine deposited in the cellar. Other amphoræ were marked LIQVAMEN OPTI-MVM, "the best dripping," "pickle," or "grease," showing for what purpose the vessel had been used.³ On one of them was inscribed TVSCOLANON OFFICINA SCAV[RI] "Tusculan, "from the manufactory of Scaurus." Other letters refer to the contents of the amphora, its age or number in the cellar, and the maker of the wine or possessor, as Septimius Menodotus. The consulship in which the wine was made is rarely found inscribed on the amphoræ. Besides the instances of such inscriptions, others are known, as an amphora inscribed XXXII. ORICIAII, "32 from Oricum,"⁴ the other SVRR. XXI. "Surrentine wine, 21;" VESPASIANO III. ET FILIO C. S.,—"Of the 3rd consulship of Vespasian and his son," A.D. 74.⁵ Several which were found in an excavation close to the Porta del Popolo, and consequently near the Flaminian Gate, in a subterranean chamber, supposed by some to be a cellar, contained various materials and objects, such as ivory and bone pins, portions of animals, lamps, and fragments. On some of these amphoræ were letters; and on a piece of terra-cotta, probably a tile, was stamped,⁶ "from the establishment of Domitia Lucilla," a name already mentioned among the tile makers. Some of the inscriptions on lagenæ and amphoræ were dedications or presents of wine as—Martiali solvam lagænam, "I will give an entire bottle to Martialis." *Primos familiari donom*

¹ Doni; *ibid.* p. lxxxvi.

² Mr. Falkener, *Museum of Classical Antiquities*, vol. ii. pp. 70, 79; Bull. Arch. Nap., ii. 85. Minervini, Bull. Arch. Nap., 1855, p. 83, reads "Mesogites wine. 18 amphoræ."—Cf. Pliny, N. H., xiv. 7, 9.

³ The liquamen may be a pickle or liquid as the liquamen de piris.—Minervini, *loc. cit.*; Palladius, R. R., iii. 15.

⁴ Bull. Arch. Nap., 1852, p. 88.

⁵ Garucci, *Inscr. Reate*, 8vo, Brux., 1854, p. 41.

⁶ Seroux d'Agincourt, pl. xix. fig. v.

votum dedit M. Aurelio Solino. Dromo familiari dono urnam dedit¹—"Primus gave it as a gift and vow to M. Aurelius Solinus. Dromos gave an urn to his friend." The letters on these amphoræ are described by Plautus and Juvenal.² Plautus says the bottle sings out what it is.³ The use of amphoræ was very various and extensive among the Romans. They were employed at entertainments, sacrifices, dinners, in cellars and granaries, and for holding the sand of the bath and gymnasium with which the body was rubbed,⁴ as well as for many purposes to which the moderns have applied wood and iron. The pearl oysters were thrown into amphoræ to decompose the flesh and select the pearls.⁵ The master of an oil or wine shop with his amphoræ is represented.⁶

Amphoræ and other vases, inscribed with the names of the consuls under whom they were deposited, were called *litteratæ*, lettered,⁷ or fictile letters,⁸ and so were the urns which bore the names of the temples to which they belonged.⁹ Two fine glass scyphi, which Nero broke in his terror when he heard of the revolt of Galba, had on them some verses of Homer,¹⁰ and on the glass amphoræ of Trimalchio was inscribed "the finest Falernian wine, one hundred years old."¹¹ The amphoræ were made by the same makers as of tiles and bricks, and the name of Primigenius P. F. Lucillæ has been found stamped on one at Aix.¹² Their names are very numerous and they often use only initials only, many appear with a single name, either Roman as Maximus, Aufianus, Agricola, or else those of Gauls or other foreigners, as Bellucus, Cirexoras, Boisius, Chosdas, Cartunitus. These are generally, but not always, in the genitive—*officina*, pottery, being understood. Some few have double names, as Publius Crispus, Lucius Cestius, Marcus Exsonius; others triple names, as Marcus Æmilius Rusticus, Caius Antonius Quintus, showing that they came from the potteries of Roman citizens or freedmen. Occasionally after the name F for *fecit*, made, or OF

¹ Jahn, Ber. Sächsisch. Ak., 1858, p. 199; Ritschl, Bull. Arch. Nap. N. S., i. p. 183.

² Pœnulus, act iv. s. 11, v. 14; Juvenal, v. 33.

³ Plaut., Rud. 478.

⁴ Doni, l. c., pp. lxxxvii.-xci.

⁵ Pliny, N. H. ix. 55.

⁶ Mus. Anaraz, tav. xlix. Agg.

⁷ Brodæus, Miscell., i. c. 3; Turneb. Advers., i. 1; Brisson. de For., viii. 715; Illustr. di un vaso Italo-Grec. d. R. Mus. Borb., 4to., Napoli, 1822.

⁸ Plautus, Pœn. act iv. s. 2, 15.

⁹ Plautus, Rud. act iv. s. 5, 17.

¹⁰ Sueton., Nero, 47.

¹¹ Petronius, Sat. 34.

¹² Rouard, Fouilles d'Aix, 1844, p. 16.

for *officina*, are found.¹ They are stamped in oblong rectangular labels on the handles or necks of the amphoræ, the letters almost always in relief. They are of various sizes, from about two to four, or even six feet in height. Their paste varies much in colour, from a pale red to a cream colour, like the bricks and tiles. It is compact and heavy, somewhat resembling that of the mortaria. Like the mortars, they were made either by slaves or freedmen; but the names of the makers of the amphoræ are distinct from those of the makers of mortars. They have been found throughout the ancient limits of the Roman empire. One of the most curious stamps upon these vases is a square one, having a caduceus and twelve compartments, with symbols and the following inscription: M(arci) PETRON(ii) VETERAN(i) LEO SER(vus) FECIT—"Leo the slave of M. Petronius Veteranus made it."²

Sarcophagi, even at a late period, were made of the same paste as the amphoræ, such having been found in the Roman potteries at Saguntum.³ The *obrendaria*, or urns in which the ashes of the dead were deposited, were also of this coarse ware, and globular shaped, and were used as cases for more precious vases. It will be remembered that Cato and Cicero are both stated by Varro to have wished to be buried in terra-cotta vases.

Roman amphoræ have been found at London, Kingsholme, Gloucester, and Woburn,⁴ and a great number of other places in England. One of the large amphoræ, containing ashes of the dead and other objects, was found at the Bartlow Hills.⁵ Another remarkable vase of this ware, found at Litlington near Royston, was apparently a kind of colander of a cup shape, and having inside a hollow domed portion, perforated with holes, which formed the letters INDVLCIVS.⁶ Some *ollæ* for holding the ashes of the dead, enclosed in stone cists and other vessels, were found in the neighbourhood of Arnaise.⁷

Vessels of terra-cotta were extensively used by the Roman people, in the earlier days of the Republic, for all purposes of domestic life,⁸ and the writers under the Empire often contrast their use with that of the costly vessels of the precious metals

¹ R. Smith, *Collectanea*, i. pp. 149-150; *Archæolog.*, viii.; Janssen, *Inscr.*, p. 12; Orellius, i. pp. 129-441; Furnaletti, pp. 451-454.

² D'Agincourt, *Recueil*, xxii. 7.

³ Brongniart et Rioereux, *Musée de*

Sèvres, i. 18.

⁴ *Arch.*, xxv. Pl. lxi. p. 606.

⁵ *Arch.*, xxv. Pl. xxxiii. p. 304.

⁶ *Arch.*, xxvi. Pl. xlv. p. 376.

⁷ *Mémoires lus à la Sorbonne*, 8vo,

Paris, 1863, p. 149.

⁸ Tibull., I. i.

then employed. This ware appears to have been called "Samian," either because it was imported from that island, or because it was made in imitation of the ware procured thence. "For the necessary purposes," says Plautus, "in religious ceremonies Samian vases are used;"¹ and Cicero repeats that the *simpuvia* and *capedines* of the priests were of the same ware.² It appears indeed to have been discontinued even for religious rites under the Empire. "Gold," says the Satirist, "has driven away the vases of Numa and the brass vessels of Saturn, the urns of the Vestals and Etruscan earthenware."³ "Who formerly presumed to laugh at the bowl and black dish of Numa, and fragile plates from Vatican Hill."⁴ And again, "Therefore then they placed all their porridge in a Tuscan bowl."⁵ The vases used in sacrifices were principally of earthenware, and comprised the *coturnium*, *simpulum*⁶ or *simpuvium*,⁷ for pouring out wine, or according to some the bowl in the shape of a ladle, in which the priests washed. The *capis*, *capedo* or *capeduncula*,⁸ the *discus* and the *catinus*⁹ or *patera*, the *aquime-narium* to wash the vessels, or *amula* which held the lustral water. To these must be added the *urna* or *urnula*, which appears the equivalent term of the Greek *hydria*, or water pitcher, and a small earthen vessel called *lepesta* in use in the temples of the Sabines,¹⁰ and *lances*, or chargers of earthenware which were offered to Bacchus.¹¹ For eating and drinking, fictile vases were only used by poor people. Juvenal speaking of his time says that "no aconite is quaffed out of fictile vases."¹² But this must be accepted with some reservation, as it is evident that fine red glazed ware was used by the upper classes in the days of the Republic. Thus the celebrated consul Curius is said to have preferred his earthenware service to the gold of the Samnites.¹³ "It is a reproach to dine off earthenware,"¹⁴ says the Satirist in the days of Domitian, alluding to the earlier frugality of earthenware. This earlier use is proved by the example of Catus Ælius

¹ Capt., II. ii. 4.

² De Nat. Deorum, III. 17.

³ Persius, Sat. ii. 60.

⁴ Juvenal, vi. 341-43. Cf. xi. 109; Seneca, Epist. 97; Tertullian, Apol. c. 25.

⁵ Sat., xi. 109, 110. For the names of Roman vases, Krause, T. H., *Angeologie*, 8, Halle, 1854, p. 439 and foll.

⁶ Varro, iv. 26; Schol. Juvenal, vi.

341-43.

⁷ Isidorus, xx. 4; Pliny, N. H. xxxv. 12.

⁸ Pliny, N. H. xxxv. 12; Cicero, Paradox, 1.

⁹ Pliny, N. H. xxxiii. 69.

¹⁰ Varro, L. L., Bk. v. s. 123.

¹¹ Virgil, Georg. ii. 395.

¹² Juvenal, Sat. x. 25, 26; cf. xi. 20.

¹³ Florus, i. 18. ¹⁴ Juv., iii. 108.

whom the Ætolian ambassador in his consulship found dining off vessels of earthenware,¹ B.C. 169; and in the entertainment given before the Cella of the temple of Jupiter, Q. Tubero placed fictile vases before the guests.² At the entertainment, however, given by Massinissa, the second course was in the Roman manner, served up on silver, B.C. 148, which the Greeks had not substituted for earthenware till after the age of Alexander.³ In the service of the Genius, or Lares, silver vases at least were used, for the Miser is described as so avaricious that he sacrificed in earthen or Samian ware lest the Genius should steal the silver.⁴ In the early times of the Republic even persons of wealth used only pottery at their meals, as well as for other domestic purposes; but the increase of wealth caused vessels of bronze to be made for many uses for which pottery had been formerly deemed sufficient. In warmth and comfort, however, homely earthenware must have far surpassed the frigid magnificence of services of plate. Under the Empire glass was used even by the poor for drinking-cups, while the rich disdained meaner materials than gems, precious metals, moulded or engraved glass. Earthenware was left for the service of the gods, and the tables of the poor. Numerous small vessels, especially bottles and jars of various shapes, which are found either in graves or houses, seem to show that earthenware was employed for the purposes of life.

It is however difficult, if not impossible, to decide if the various small flat plates, dishes, and bowls, which are found, were the *paropsis*, which is known to have been made of red ware, the *patina*, a dish, sufficiently large to hold fish, crabs, and lobsters, made of earthenware,⁵ the *patera*, the *catinus*, which could hold a large fish,⁶ the *gabatae*, or *lançes*, mentioned as made of red terra-cotta, a whole boar was placed on a round *lanx*.⁷ The *trullæ*, or bowls, were probably made of red ware. The *patella*, or plate, was made of black ware. Martial speaks of "a green cabbage in a black plate."⁸ The *catellus*⁹ held pepper. Some clue might perhaps be obtained to their size from the descriptions of ancient authors. The *catinus* was large enough to hold the tail of a tunny,¹⁰ the *catillus* or porringer was also fictile, the

¹ Pliny, N. H. xxxiii. c. 11, 51.

² Seneca, Epist., 95, 72.

³ Athenæus, vi. 229 a. It does not appear quite certain whether Athenæus refers to his own time or that of the republic when he cites this fact.

⁴ Plaut., Capt. act ii. sc. 2, l. 46, 47.

⁵ Horat., Sermon. ii. 8, 42, 55, 71.

⁶ Ibid., ii. 4, 72. ⁷ Ibid., ii. 4, 47.

⁸ Martial, v. 78, l. 7.

⁹ Horat., Sermon. ii. 4, 75.

¹⁰ Pers. v. 182. Horat., Sermon. i. 3, 90.

lanæ could hold a boar, a crab.¹ Another dish was called *scutula*. Speaking of the course of a luxurious entertainment, Martial says, "Thus he fills the *gabatæ*, and the *paropside*s, the smooth *scutulæ*, and the hollow lances."² The *patina* was flat, and held soup,³ and was the generic name for a dish, the most remarkable example of which was that made by Vitellius, and which has been already mentioned. This was called the "marsh of dishes," by Mutianus.⁴ The wretched emperor, when dragged to death, was insulted by the epithet of *patinarius*, or dish maker.⁵ Small vases, called *acetabula* or vinegar cups, which were certainly made of terra-cotta, probably appeared on the table.⁶ The great vessels for holding the wine in the cellar, the *dolia*, and *amphoræ*, have been already fully described. Besides the *amphoræ* the *cadus* held wine in the cellar. The *cadus* held more than two quadrantes or six cyathi,⁷ and it was hung up in the chimney in order to give the wine a mature flavour, especially that of Marseilles.⁸ The *diota* held wine.⁹ The wine was transferred from the *cadus* into a fictile vase, called the *hirnea*, but its shape is unknown.¹⁰ Another large vase for holding liquids, milk, was the *sinus* or *sinum*, which also held water. Many bottles are found in the coarser kinds of ware, and were probably used even at table for pouring the wine into the cups of the guests. The *lagena*, *lagyna*, *lagæna*, or narrow-necked bottles with one or two handles,¹¹ when destined for the next day's entertainment were sealed by the master of the feast with his ring, that they should not be changed. It answered the purpose of the *oinochoe* or wine bottle among the Greeks, and the flask of the present day; the hunter carried it in his knapsack,¹² and the fisherman among his traps,¹³ the Roman barmaid or *vivandière* slung it at her side when serving in the taverns.¹⁴ It was proverbially brittle,¹⁵ and in order to protect it better was surrounded, as in modern times the flask, with wicker-work.¹⁶ Like the modern bottle of some choice wine, its mouth was secured with the impression of the seal of the possessor.¹⁷

¹ Juv. v. 80; Martial, ii. 43.

² xi. 31, 19.

³ Phædrus, i. 26.

⁴ "Paludem patinarum," Pliny, N. H. xxxvi. 12.

⁵ Suetonius, Vita Vitellii, c. 17.

⁶ Tertullian, Apolog. c. xxv.

⁷ Martial, ix. 94.

⁸ Ibid., x. 36.

⁹ Hor., Carm. i. 9. ¹⁰ Varro, L. L.

¹¹ Symposius; Ænigm.

¹² Pliny, Ep. i. 6, 3.

¹³ Juvenal, xii. 69.

¹⁴ Ibid., viii. 158-161.

¹⁵ Martial, vi. 89, 5; Petron. 22.

¹⁶ Pliny, N. H. xvi. 34, 56.

¹⁷ Horat., Epist. ii. 2, 134.

These vases were of terra-cotta.¹ No *crater* of the Roman times can be identified in terra-cotta. The *œnophorum*,² a large wine-pitcher, and the *urceus*, a vase with one handle,³ sometimes made of red ware, and the *urceoli*, or little pitchers, are of frequent occurrence. Another vase for holding wine, probably the same as the *œnophorum*, was the *aceratophorum*. The *ampulla*, a kind of jug, was used for bringing wine to table after having been duly labelled.⁴ The wine was mixed into a crater, and thence transferred into cups.⁵ These vases are probably represented by various terra-cotta bottles.

There are great numbers of little cups found in different localities, and in all kinds of ware, but chiefly in the glazed varieties. These were perhaps known under the generic name of *pocula*⁶ "cups," *calices* "goblets," *cotylæ* "half-pints,"⁷ and *scaphia* or "boats."⁸ The shapes known under the names of *cantharus*,⁹ *carchesion*,¹⁰ *scyphus*, and *rhyton* were rarely if ever made of earthenware; indeed the pride of the wealthy Romans at this period was to show magnificent cups of metal embossed by Mentor, Mys, and other celebrated masters of antiquity, and hence earthenware cups were only used by persons in moderate circumstances. There were, however, certain cups peculiarly Roman, their names not like those just mentioned, derived from the Greek. Such were the *ciboria*, in shape of the pods of the *colocasia*, or Egyptian bean,¹¹ the *cymbia*, or milk cups,¹² the *nasiterna*, so called from its long spout, *nasus*, used for a watering-pot,¹³ which had three handles. Besides these, the *guttus*, a small bottle used for conveying oil to the bath, and which is probably the little long-necked bottle, called by antiquarians the lachrymatory, was often made of terra-cotta. Little vases of this shape are inserted into a monument dedicated to certain mother goddesses by one Egnatius, a doctor, who thus consecrated his phials to these personages.¹⁴ They were also used as phials. Horace's table had two cups and a *cyathus*,

¹ Hor., ii. 8, 41, 81.

² Juv., Sat. vi. 425; Pers. v. 140; Hor., Sat. i. 6, 109.

³ Martial, xiv. 103.

⁴ Pliny, Epist. iv. 30; Suetonius, Vit. Domit., 21; Martial, vi. 35-3, xiv. 110.

⁵ Ovid, Fasti., v. 522, of red terra-cotta.

⁶ Martial, xiv. 108, refers to Sagun-

tine cups.

⁷ Martial, viii. 71.

⁸ Plaut., Stich. v. 4, 11.

⁹ Virgil, Ecl. vi. 17.

¹⁰ Macrobius, vi. 41.

¹¹ Porphyry in Horat., Carm. II. 7.

¹² Pliny, N. H. xxxvii. 8.

¹³ Juv. v. 47.

¹⁴ T. R. Smith, Collect., v. 8.

on the *echinus* or washing vase a *guttus* and a *patera*.¹ The *matella*² or *matellio* was also made of earthenware, as well as a large vase that used to be placed in the highways.³ The *bascaudæ*, imported to Rome from Britain, were probably baskets or basket-shaped vases.⁴ The *cumera*, or corn-bin, was also fictile.⁵

Several obscure names of vases are mentioned by the etymologists and others, as the *pollubrum*, a bason for washing hands and feet, the *malluvium* or washhand basin, the *escaria*, or vegetable dishes, the *obba*, which was probably a kind of ampulla, being in the shape of the helmets of the Dioscuri,⁶ the *craticula*, a small goblet, or little *crater* or gridiron, the *myobarbum*,⁶ in shape of a mouse, which has been found in unglazed ware, the *galeola* and others. The *pelvis*, or pan, is probably the so-called mortarium; the *sinus*, which was also used as a washhand basin, may be a vase of similar shape, but there is as much difficulty in recognising the true names of the Roman as of the Greek vases. The *olla*, or jar, was of sepulchral use, and the *urna* was also adapted to hold the ashes of the dead. There was also a *hydria* for sepulchres,⁷ and the *mazonomum* is mentioned.⁸

It is not to be supposed that all vessels were made at one place, for different towns excelled in the production of their respective wares, which were imported in large quantities into Rome. Anciently this city was supplied with earthenware by the Etruscans, and probably by the Greeks, as Plautus mentions *Samian* ware almost as synonymous with earthenware, and Horace preserved his Sabine wine in a jar of Greek earthenware.⁹ Still it cannot be doubted that extensive manufactories of vases existed at Rome, although they are only occasionally mentioned. Martial speaks of the fragile plates of the Vatican Hill, and Horace of Campanian ware, and the potter's wheel,¹⁰ as though he had seen it revolving. He also speaks of cups made at Allifæ in Samnium. Yet Rome itself does not appear to have excelled in any of the finer vases, as

¹ Horat., Serm. i., 116, 117.

² Martial, xii. 32; xiv. 119.

³ Persius, v. 148.

⁴ The old Scholiast to Juvenal, ii. 26, calls the *bascauda* an English vase, in which cups and pots were washed; this can hardly be a basket.

⁵ Ausonius, Ep. iii.

⁶ Pliny, N. H. xxviii. 1.

⁷ Orellius, 45, 46, 47.

⁸ Horat., Sat. ii. 8.

⁹ Carm., i. 20, 2, 3.

¹⁰ Sat., ii. 8, 39. Serm., i. 116-117.

Pliny, when he mentions pottery, does not praise its productions¹ although Numa had instituted a guild of potters.² He mentions eight principal places of the manufacture; Arretium or Arezzo, famous for its dinner services, which he compares to the wares of Samos; Asta; Pollentia, upon the banks of the Tanarus; and Surrentum, upon the eastern coast of the Bay of Naples, renowned for drinking-cups; Modena and Rhegium which produced the most durable ones, and Cuma, already mentioned by Martial. The foreign manufactories were Saguntum, in Spain, so often praised by the same poet; Pergamus in Asia; the island of Samos; Erythræ in Ionia, where two amphoræ of remarkable thinness existed; Tralles, Cos, and Hadria. At a later period a glazed red ware is found distributed all over the European limits of the old Roman world, and was evidently manufactured at one place and exported. The services used at a Roman entertainment presented the same spectacle as those of persons possessing wealth and taste at the present day, to which the potteries of Staffordshire, of Sèvres, Dresden, and China, contribute their respective portions. The most exquisite enjoyment was derived from the contemplation of a variety of the products of the human mind and hand, which please by their association and improve by their presence.

The vaulted top of an oven at Pompeii is formed of jars, *ollæ*, fitted one into another. These *ollæ* are about a foot high and six inches wide, of the usual ware. The span of the arch is five feet six inches. The object of it was to produce extreme lightness and dryness. A similar construction occurs at Syracuse; part of S. Stefano alla Rotonda at Rome, and the dome of the church of S. Vitale, at Ravenna, built by Justinian, is constructed of amphoræ and tubes on the same plan.³ In the chapter Vitruvius has written on the '*Echea*,' or sounding vases, which were distributed in the Greek theatre, he mentions that they were often for economy made of earthenware.⁴ The Greeks seem indeed to have employed both pithoi or casks and lagenæ to make rooms,⁵ and they were sometimes used as in the case of vaults, domes, or other elevated erections, for the sake of dimi-

¹ N. H., xxxv. xii. 46.

² Ibid.

³ Seroux d'Agincourt, *Storia dell'Arte*, tav. xxiii. tom. v. p. 56. See tav. xxii. tom. v. pp. 52-56.

⁴ Vitruvius, v. c. vii. vol. i. p. 284, a Marinio; Pliny, N. H. xi. 112.

⁵ Seneca, *Quæst. Nat.* vi. 19; Aristotle, *Probl.* xi. 8.

nishing the weight rather than for augmenting the sound,¹ or for want of a better material.² Such, at all events, is supposed to be the case of the vases found at the top of the wall of the circus of Maxentius, at Rome. There is a row of amphoræ arranged with their necks downwards, and their long axis inclined obliquely to the top of the wall. All these are now broken, but they show an ingenious method for rendering lighter the upper part of the arches which held the wall of the seats. Vases are also found used in the construction of the Tor Pignattarra, the Mausoleum of the Empress Helena.³

¹ Blanconius, *Descr. dei Circhi*, p. 98; Seamotius, *Arch. Un.*, viii. 15; Venutius, *Rom. Ant.*, Pl. ii. i.; Winckelmann, *Stor. d. Art*, iii. p. 29.

² Nibby, *Del circo di Caracalla*, 4to, Rom., 1825.

³ Nibby, *Analisi della carta di Roma*, 8vo, Roma, 1837, III. p. 243.

CHAPTER IV.

Division of Roman pottery : Black — Gray — Red — Brown — Yellow ware — Shapes — Red ware — Paste — Shapes — False Samian — Paste and Shapes — Lamps of Christian period — Ollæ — Gray ware — Mortaria — Paste — Pelves — Trullæ — Names of makers — Black ware — Paste — Colour — Mode of ornamentation — Shapes — Brown ware — Paste — Shapes — Ornamentation.

GREAT confusion prevails in the classification of Roman pottery, and each author adopts a system of his own, owing to the subject not having been yet studied with the necessary minuteness. Many local circumstances, such as the clay, firing and manipulation, produced differences in the ware. As the scope of this work is not so much to follow the technical march of science as to give the literary and archæological results of an examination of ancient pottery, it will perhaps only be necessary to take colour for a guide, as it is a distinction easily followed. The glazed wares, irrespective of their colour, will be reserved for a subsequent chapter. The Roman pottery is grouped in the following manner¹ :—

Division 1.—Pale yellow paste, almost white. 2.—Dull reddish paste, passing to a reddish brown. 3.—Gray, or ash-coloured paste. 4.—Black paste.

The 1st division comprises the jars and amphoræ; the 2nd division, the Roman pottery of the first century; the 3rd division, Roman ware later than the first century; the 4th division, Gallo-Roman ware, and that of the local potteries. The system of Brongniart follows the age of the potteries more closely than that of Professor Buckman, although it must be remembered that the different descriptions of ware are found together, and were consequently employed simultaneously. Thus, the amphoræ and ollæ which filled the cellar, the bottles in which the wine and other liquids were carried about, the lagenæ and cadi were of the first and second divisions. The so-called mortaria, some bottles, and other small vases were of the third division. The jars which covered the ashes of the dead were of the brown

¹ Brongniart, *Traité*, p. 381.

paste of the second division; and the cups and other bottles out of which persons drank were of red or black ware. Professor Buckman,¹ who examined the technical qualities of the unglazed ware found in Britain, divides them as follows:—

Division 1.—Black. 2.—Gray. 3.—Red. 4.—Brown. 5.—False Samian.

The only objection to this division is that it does not present the vases according to their relative ages.

The yellow ware is distinguished by its coarse paste, of a grayish-white or yellow colour, verging more or less to red. It is to this division that all the larger pieces of wares belong, such as the remains of amphoræ² and tubs or casks, *dolia*, which form the Monte Testaceo at Rome. These vases were made by different processes. Some were turned upon the wheel; others, such as the casks, *cadi*, were modelled with the hand, and turned from within.³ The globes, in which the urns and glass vessels holding the ashes of the dead, were deposited, were of this class. They appear to have been *dolia* or amphoræ with their handles broken off. Mortaria were also made of this ware, and it was extensively used for long narrow-necked bottles with one or two handles, probably *lagenæ*: and for *trullæ*, or deep bowls. A remarkable vase of this ware, apparently a kind of *olla* in shape of a human head, probably of the god Mercury, has painted on the foot **DO MIIRCVRIO**, “to the god Mercury,” in brown letters, found at Lincoln, and has been published.⁴

A finer paste of this colour, often of a rosy tint, or white and micaceous, was used for making the smaller vases, which are all turned upon the wheel, and are thin and light.⁵ They are ornamented with zones, lines, hatchings, and leaves, slightly indicated by a dull ochre, laid on and baked at the same time as the paste.⁶ These vases are often covered with a white coating of a flat colour, harder and more equally laid on than in the Athenian vases. Some of this ware has its paste mixed with grains of quartz.⁷ A subdivision of it is a very white kind, which has been occasionally found in England, consisting of little jars; small bottles, *pateræ* or dishes, painted inside with a dull red

¹ Buckman and Newmarch, *Corinium*, p. 77.

² Musée Céramique, Pl. iv. fig. 2, 3, 5.

³ For various fragments of this ware found with other specimens of red ware, see *Archæologia*, viii. Pl. 6.

⁴ *Proc. Soc. Ant. of London*, 1867, p. 440.

⁵ Brongniart, *Traité*, i. 435; *Mus. Cer.*, viii. 5, 10, 14.

⁶ *Arch.*, xiv. Pl. 14, p. 74.

⁷ Caumont, iii. p. 214.

ornament; vessels of the same shape, painted; a vase, apparently a dish, ornamented with red lines crossing and hooked; and others with brown lines. The paste of these is very white, and by no means adapted for common uses. They must have formed a fine kind of ware for ornamental purposes, as well as those of the table.

The largest division of Roman pottery is the red ware, as it comprises nearly all the vessels used for domestic purposes. It varies in colour from a pale salmon to a deep coral; in quality from a coarse gritty and cancellated structure to a fine compact homogeneous paste. The greater part of this pottery is red, and without any glaze, and of it are made a great number of plates, dishes, bottles, amphoræ, dolia, and jars. It is often distinguished by an engobe or white coating of pipe-clay, with which the potter has covered the vase, in order to give it a neater appearance; but in many specimens this is completely wanting. Sometimes the paste of this red ware is mixed with grains of quartz.¹ The following are the principal shapes of this ware: the olla or jar, which was often used to hold the ashes of the dead; the amphora; the urceolus or small jar; vases in the shape of a small barrel, one of which was found near Basingstoke, and presented to the British Museum by Lord Eversley. Another similar to those still used by rustics, probably for carrying water to drink, was found at Vie;² a little bowl, patella, patina, or lanx. Innumerable small bottles with a long neck, of a very fine red paste, formerly called lachrymatories, but now supposed to be unguent vases, are found in the Roman graves all over Europe. Many illustrations of this ware may be taken from the vases in the collections of the British Museum,³ consisting of amphoræ, and large open-mouthed jars, with two handles, probably *diotæ*; conical vases with a small mouth, adapted for holding liquids, perhaps the *cadus*,⁴ which held fruit or honey; a *lagena*, or bottle, and bottle with a female head, probably the *guttus*, painted with white ornaments upon a red ground; and a *colus*, or colander, of red ware, from Cissbury, curiously moulded at the sides, pierced for straining. Some of these have a polish or very thin glaze, and belong to the division of glazed wares. A jar with six holes at the bottom, was found at Minchinhampton,

¹ Caumont, Cours, i. 214.

² Société des Antiquaires de France, T., v. no. 1.

³ Journal, Brit. Arch. Assoc., i. 238.

⁴ Martial, v. 18, 3.

Gloucestershire. Of this pale red ware were also made the jars or *olla* which held the ashes of the dead, mostly of slaves which were deposited in the Columbaria. Some singular lamps of this ware are in the shape of the helmet of a gladiator.¹ Specimens of this pale unglazed ware were found at Étaples, near Boulogne, with hatched and wreathed patterns in a very bad style, and apparently of a late age.²

In the Sèvres Museum are the remains of a vase or cup found at Souaire, near Bourges, made of a reddish-brown paste mixed with a great number of little particles of mica. The exterior is covered with a perfectly black coating, with micaceous particles shining through it. The polish is owing to the friction the potter has given it while turning it. The interior is flat. Some other specimens in the Sèvres Museum, and fragments of cups and bottles, exhibit the same peculiarities.³ This is, however, rather a glazed or lustrous ware.

Another division of ware with a red paste is that called false Samian, made of fine red clay, by no means so brilliant as the Samian, and covered with a thin coating of a red colour, produced by dipping the clay into a slip made of sulphate of iron. The subjects, as in the case of the Samian ware,⁴ have been impressed from a mould; but they are generally of ruder execution, and more indistinct than upon the true Samian. The vases with reliefs are, however, often hollowed on the inner side. This ware is of a rarer occurrence than the true Samian. Specimens of it in the shape of dishes, lances, patinæ or patellæ, cups, pocula, cyathi or calices, are found in England, France, Germany, the Peloponnese, and the Archipelago.

Of the very fine brick-red paste the principal shapes are the class called *mortaria*, the inside having small black pebbles inserted into it, to grind or pound the food; another is probably the *urceolus*, or cup of some kind; a third, a *guttus*, or oil vase; others are *lagenæ*, or bottles. Some of these last have handles in shape of the busts of Serapis and Isis,⁵ and at Briaire a Zodiac was found on red ware.⁶

Of this fine red unglazed ware, were made a great number of lamps in the latter days of the Roman Empire. They are long and shoe-shaped, having subjects stamped on a flat bas-relief.

¹ Journ. Brit. Arch. Assoc., v. 136.

² Roach Smith, Collectanea, vol. i. pl. iii. 3.

³ Brongniart, Traité, i. p. 434.

⁴ Buckman and Newmarch, pp. 93, 94.

⁵ Caylus, vi. 75, 3, 4.

⁶ Jollois, Ant. du Loiret, 4to, Paris, 1836, p. 167.

These consist of the monogram of Christ—the great whale which swallowed Jonah—a fish—alluding to the monogram IXΘYC,¹ in which was contained “Jesus Christ, son of God, the Saviour;” necklaces of crosses, and other objects and symbols. Such lamps were particularly common in Egypt, with inscriptions as already cited, evidently made for Christians.

The ollæ which held the ashes of slaves in the columbaria, are also of unglazed terra-cotta. They are tall jar-shaped vessels, with a moulded rim, and a flat saucer-shaped cover. They are humble imitations of the glass or alabaster vessels, in which were deposited the mortal remains of their wealthier masters, two of them, a pigeon’s pair, went into one arched recess, the *columbarium*. In the Roman sepulchres of Britain and Gaul, the ashes of important persons were also deposited in ollæ, or jars, which were placed inside a large dolium, or broken amphora, to protect them from the weight of superincumbent earth.² Near the urns were often deposited several small vessels and different instruments. The urns were also placed in coffins or coverings of different kinds: one of the most remarkable, which was found near Lincoln,³ was a sphere with an orifice sufficiently large to allow the urn to be introduced. Great numbers of these urns are found on the sites of the ancient Roman provincial cemeteries, as in the Dover Road. Twenty thousand were found near Bordeaux.⁴ An amphora of pale red ware, containing a jar, with a lid of pale gray pottery,⁵ was found near Colchester. After the introduction of Christianity in the third century this practice was abandoned; when the body ceased to be burnt, similar vases, but of smaller size, containing charcoal, were placed near the dead.

The gray ware was made of fine clay, and may be divided into two classes. The first of these was made of a kind of sandy loam, such as that of the softer bricks made from clays on the border of the chalk formation. Its colour is rather light and its texture brittle.⁶ By many it is called stone-coloured ware. This ware was chiefly employed for amphoræ, mortaria, and dishes used in cooking, which were exposed to the heat of the fire. The small pebbles, which some suppose to have been placed inside the vessels for the purpose of preventing unequal

¹ Avolio, p. 126, lamp from Puzzuoli.

² Wright, *Celt, Roman, and Saxon*, p. 223.

³ *Archæologia*, xii. p. 108, Pl. xiv.

7 & 8.

⁴ Brongniart, i. p. 437.

⁵ *Journal Brit. Arch. Assoc.*, i. 239.

⁶ *Mus. Pract. Geol. Cat.*, pp. 88, 89.

contraction in baking, others regard as intended to grate the corn, flour, or meat. The *mortaria* resemble in shape modern milk-pans, being flat and circular with overlapping edges, and a grooved spout in front, though these may be the *pelvis* or *trulla*. Most of them appear to have been used for boiling, as appears from holes burnt through them, or from their having become much thinner. This however may be the result of the grinding to which the materials placed in them were subjected. They are of a hard ware, rather coarse, but compact in texture, and heavy. On the upper portion inside are the remains of the small stones, which some think were introduced into the paste in order to render it harder to grind upon.¹ Sometimes ground tile was used, apparently to prevent the vessels from shrinking when they were baked. They are often impressed with iron scoria. Their colour is a pale red, bright yellow, or creamy white, resembling stone ware. Some of them have upon their lips a square stamp with a potter's name, like those upon amphoræ. These names are generally of persons of servile condition, such as Albinus, Aprilis, Catulus, Brixsa, Sollus, Ripanus, and Paulus; but some are apparently the work of freedmen, such as those inscribed Quintus Valerius, Sextus Valerius, Quintus Valerius Veranius, Quintus Valerius Esunertus. The most remarkable are those which read upon one edge *Ripanus Tiber(inus) f(ecit) Lugdu(ni) factus*,—"Ripanus Tiberinus,—made at Lyons." The names of the potters are accompanied with the words **F** or **FECIT**, he made; **OF.** or *Officina*, the factory; **M.** *manu* or *Manus*, the hand; as in the red Samian ware.¹ These *mortaria* are from 7 to 23 inches across, and 4 inches high.² They are found in France,³ England, Switzerland, and Germany. Among several urns found at Aosta was a mortarium inscribed C. Atisius Sabinus.⁴ A group, selected from the collection of the British Museum, exhibits some of the principal shapes of this ware. One is a dish, *patera*, or *patella*; others, small bottles, *gutti*, for oil or vinegar; an *urceus*, found in Moorgate Street in the City; an amphora, the sides of which are fluted, perhaps to case it with wicker-work in order that it might be carried about without breaking; an *olla* or jar, of the same ware. A kind of pipkin was also found of this ware in France 15 inches diameter 7 inches high.⁵ The second class of gray pottery is a stone ware

¹ Cf. Buckman and Newmarch, p. 79.

³ Caumont, Cours, Pl. xxviii. 4.

² Artis, Journal Brit. Arch. Assoc. ii.

⁴ Muratori, i. p. 134, fig. 3.

pp. 166, 167.

⁵ Caumont, Cours, xxviii. 5, p. 217.

much resembling the modern Staffordshire, and is supposed to have been made out of clays of the same kind. It is almost of a stone colour, much heavier than the preceding class, and sonorous when struck. It is principally used for amphoræ¹ and mortars; one remarkable vase of this ware found at Caistor is in shape of a human head. Another class of this ware was discovered in the New Forest, where kilns and many vases were found of a dark grayish or black ware glazed like the Caistor² ware. The vases were small, a kind of cup, especially of the class with the sides pinched in. Some varieties of this ware are filled with quartzose sand, and covered on the outside with mica.³ This class is more like stone ware than any other Roman pottery, but is rather glazed.

There is a variety of the black unglazed pottery, which is not only black on its surface, but has a paste entirely of a grayish black colour, and often of a fine black, or grayish-red, internally. It has a coating about a quarter of a *millimètre* thick upon the surface, but is without any glaze, however shining it may be. It is distinguished from the Celtic or Gaulish pottery, which it much resembles, by the fineness of its paste, the thinness of its pieces, and the perfect manner in which it is made, having been well turned on the lathe.⁴ This ware varies much in colour, sometimes being almost of a jet black, at others of a bluish-black, or even running into an ashy-gray colour. It is generally glazed, but many vessels exhibit no more ornament than a polish upon the surface, given by the potter when the piece was upon the lathe. This ware is distinguished by its colour, which is sometimes of a jet black, at others of a metallic gray, or even ashy. As it is sometimes glazed, a fuller description of it will be found under the glazed ware. Sometimes the paste is intermingled with micaceous particles, pebbles, or shells, which gives it a gleaming colour when broken, and it is often covered externally, or frosted with powdered mica. The greater number of vases are evidently native ware, manufactured on the spot by Romans or by Gaulish, British, and German potters in the Roman settlements. The shapes much resemble those of the red ware, and it was chiefly employed for the smaller vases; a few of larger size are found made of it. It was principally used

¹ Buckman and Newmarch, p. 80; Arch. Journ., p. 8.

Caumont, Cours, i. pp. 215, 216, xxviii.
fig. 1, 2.

³ Caumont, Cours, i. p. 214.

⁴ Brongniart, i. p. 434.

² Archæologia, xxxv. p. 91, Pl. iii.;

for vases for the table, as shown in the following shapes: a shallow cylindrical vase, the *patella*, perhaps the *nigra patella*, or "black plate" of Martial; the *calix*, or a cup; a kind of small cup, or a jar; the *ciboria* and the *olla*. The mode of ornamenting these vases is peculiar, and resembles Gaulish rather than Roman work, consisting of zones, hatched bands, and rows of dots, made by moulding little pellets and fixing them in squares and circles, or stamping hemispherical bosses on the body of the vase. Some vases of this ware have a peculiar ornament, made by hollowing small spaces in the sides, and pinching up the clay and giving it the appearance of a series of thorns. Others have eccentric patterns. The pattern of an urn, from York, is like a series of scales, formed by depressions. The ornaments are of the rudest character; consisting of hatched lines, zones, or indented bands, raised dots arranged in squares or parallelograms, series of spurs imitating the pine cones, or rows of thorns, zigzag, and hatched lines, the herring-bone pattern, diagonal and crossing bands.

Five little vessels, found at Binsted, in Hampshire, now in the British Museum, illustrate some shapes of this ware. One is a *candelabrum*, or *ceruba*,¹ or candlestick; another, a small vase for oil or vinegar, *acetabulum*; a third, a jar, *olla*; two others, small cups, *calices*. They were all found in a sarcophagus. Cups of a thin and finely moulded black ware, along with numerous potteries and kilns, have been found at the Upchurch marshes. This ware, known as the Upchurch, was adapted for useful purposes only; and by the absence of all floral or animal ornamentations shows a late character and local fabric. It is of the latest period of the Anglo-Roman epoch.²

Specimens of brown ware of a very coarse style are often found among other Roman remains of cream-coloured ware, consisting of amphoræ, and other vessels for domestic use. It is, however, much more common in the Celtic and early Etruscan potteries. Some³ amphoræ and jugs have their necks decorated with the heads of females moulded upon them, like the bottles of the middle ages. Examples of these have been found at Richborough.⁴ They are of brown ware, and four and a half inches in diameter. The excavations at Wroxeter have discovered two new classes of Roman pottery, the one of white Brosely

¹ Paciacedi, Inscr., i. 36.

² R. Smith, Collectanea, vi. p. 173.

³ Wright, Celt, Roman, and Saxon,

p. 223; Arch. Journ., ix.

⁴ R. Smith, Ant. Richborough, p. 74.

ware, so called from the spot, chiefly of narrow-necked jugs and mortaria very beautifully made, the surface of which is formed of hard stone, and striped red and yellow bands. The other is a kind of red ware called the Roman Salopian ware, made from the clay in the Severn valley and differing from the common Roman ware. Colanders, or bowls pierced all over with small holes, have been also found.¹ Some ollæ as late as Constantius II. were found at Rousse near Oudenarde.²

Many small vases in shape of ollæ or wide-mouthed jars, some with narrow necks and reeded bodies, small *amphoræ*, double-handled bottles, lagenæ, mortars, or pans, and cups or *ciboria* ornamented with tool marks, and lamps of this ware have been found in different parts of England.³ In the German provinces the inscriptions show several "*negotiatores artis cretariæ*," persons engaged in the traffic of fine vases; one, named Secundinus Silvanus, was a native of Britain.⁴

¹ Wright, T., Ruins of Uriconium, 1837.
18mo., Shrewsb., 1860.

² Meersch, D. J. Van der, Oudheden der Stad Rousse, 4to., Audenaerde,

³ Mus. Pract. Geol. Cat., pp. 84-91.

⁴ Steiner, Cod. Inscript. Rom., ii. 305,
3-7.

CHAPTER V.

Glazed Roman pottery — Samian — Proto-Samian — *Crustæ* — *Emblemata* — Aretine ware — Glaze — Polish — Slip — Lead — Salt — Moulds — Barbotine — Separate figures — Master moulds — Dies — Moulds of Cups — Stamps of potters — Furnaces and apparatus — Ornamentations — Use — Repairs — Makers — Names — False Samian — Black ware — Glaze — Varieties — Inscriptions — Sites.

THE Romans manufactured a glazed ware very distinct in its character from that of the Greeks, and more resembling that of the Etruscans. It must not, however, be supposed that all the lustrous wares of Italy were ornamented with highly finished subjects, as a very large number were entirely covered with a black glaze, which was the great characteristic of the pottery of the best Greek period, and which became more entirely used as the art of vase-painting decayed. On many of the later vases too of Southern Italy and other places, modelled figures in bas-relief were introduced by degrees, an imitation of the metal ware, which was rapidly rising into fashion; and these, which are entirely glazed with a black lustre, are the nearest approach to the Roman ware. There are also certain vases found in Etruria and Greece which were apparently made just before the Samian of the time of the Roman Empire. They are of a fine earth of a pale red colour, and have a slight glaze or polish, but their paste is not of the fine lustrous red colour of the so-called Samian. They are, however, made from a mould, and have in bas-relief friezes, *anaglyphæ*, and other subjects, which imitated the *crustæ* or detachable relief ornaments,¹ of the metallic vases, or the *emblemata*, fixed reliefs of the celebrated chased goblets and other vases of the great masters of antiquity, to which frequent allusion is made by Roman writers.²

Some of the vases, too, of the Greek islands, of red ware, with moulded subjects coloured with red paint, are prototypes of the Roman ware. On the bottom of a vase of this proto-Samian ware, found in excavations at Halicarnassus made by

¹ Cicero in Verrem, vi. 23, 24; Juvenal, v. 40; Martial, viii. 51-59; Pliny, N. H., xxxiii. c. 11.

² Virgil, Ecl., iii. 38; Æn., i. 614; Trebell. Pollio, Vita Quietii.

Mr. Newton, were figures in bold relief of Hercules and the Lion. The ware was a dull red externally, bluish inside through defective baking.

The Roman Aretine ware is of one peculiar kind, being bright red, like sealing-wax, and covered, like the Greek lustrous vases, with a silicated alkaline glaze. As most of this ware in Italy has been found at *Arezzo*, the ancient *Aretium*, it will be necessary first to consider its manufacture at that place, where it succeeded the black Etruscan ware found in the sepulchres of the oldest inhabitants.¹ The potteries of Aretium were in activity during



No. 198.—Proto-Samian Cup, with an Amazonomachia in relief. From Athens.

the age of the early Cæsars, probably closing about A.D. 300. The ware is fine, red, and often unglazed, in which case it was formed into hemispherical cups, stamped out of moulds, with the names of makers placed on raised tesserae on the exterior.² Other fragments found at this place resemble the so-called Samian ware. The pottery of Aretium is often mentioned in classical authors. "O Aretine cup, which decorated my father's table, how sound thou wast before the doctor's hand!" says Virgil,³ referring to taking medicine out of it. And Persius

¹ Dennis, ii. 425.

² Archæologia, xxvi. p. 254; xxii.

p. 8; Dennis, ii. pp. 422-428.

³ Virgil.

subsequently says of the ware of this town, "Behold, he believes himself somebody, because supine with Italian honour, as an ædile, he has broken the unjust measures of Aretium."¹ According to Macrobius, Augustus said to Mæcenæ, who was of the Gens Cilnia, and a native of Arezzo,² "Fare thee well, O pearl of the Tiber, emerald of the Cilnians, jasper of potters, beryl of Porsena," in which some see an allusion to the red ware of Aretium, his native city. We find the vases of Aretium mentioned by Martial,³ who flourished from the reign of Domitian to that of Nerva, and who says in a metaphor, that as the vile Champagne cloak, with its greasy exterior, contaminates the gay scarlet dresses of the city—so the ware of Aretium violated the splendour of the crystal cup, or was like a black crow on the banks of the Caÿster, laughed at when wandering amidst the swans, one of which charmed Leda. Pliny, speaking of this ware, says,⁴ "In sacrifices amidst all this wealth libations are not made from myrrhine or crystalline, but from earthenware simpuvia." "The greater part of mankind," says the same author, "uses earthenware. Samian ware is even now used for food. Aretium, in Italy, has also the pre-eminence." Isidorus says,⁵ "Earthenware vases are said to have been first invented by Samos, made of clay, and hardened in the fire. Afterwards it was found out how to add a red colour. The vases are called Aretine from a town in Italy," where they are made. Sedulius says of them, "The herbs which are brought up served on the red pottery." These vases are mentioned in a MS. written by S. Ristori, of Aretium, in A.D. 1282, and also by C. Villani, in his History of the World.⁶ Alessi, who lived in the time of Leo X., describes the discovery of red vases of Arezzo, about one mile from the city. Vasari⁷ states that in A.D. 1484, his grandfather found in the neighbourhood three vaults of an ancient furnace.⁸ In A.D. 1734, Gori,⁹ who had not seen any of the vases, republished the lists of Alessi. Rossi, who died A.D. 1796, had collected more information.¹⁰ Fabroni¹¹ found in A.D. 1779, potteries at Cincelli, or Centum

¹ Persius, Sta., i. 144, 145; Schol., Ann. Cornuti. ² Sat., ii. c. 4.

³ Martial, i. 54; xiv. 98.

⁴ Pliny, N. H., xxxv. c. 12; c. i., c. 46.

⁵ Isidorus, xx. 20; A.D. 610.

⁶ Libro della composizione del mondo; Gori, Difesa dell' Alfabeto Etrusco, p. 208, pref.

⁷ I., 9, cap. 47.

⁸ Fabroni, Storia degli Antichi Vasi fittili Aretini, 8vo., Arezzo, 1841, p. 18; Vite dei Pitt. Roma, 1759, t. i. p. 335.

⁹ Pref. alla Dif. dell' Alf. Etr., p. 207.

¹⁰ Fabroni, p. 21.

¹¹ "Trovò le fornaci, i trogoli o vasche, e gli utensili dell' arte. Vidde che le fornaci erano construtte in quadro su

Cellæ, with the different implements used in the art. The clay of the colour of umber was also found there, and the furnaces formed of bricks. The clay is supposed to have been decanted from vat to vat, and the vats were lined with pottery, and provided with canals for the introduction of water. According to Rossi the vase was first made upon the wheel, and before the clay was quite dry the ornaments and figures were impressed with metallic stamps. The vases appear to have been generally made in moulds, which were oiled, and then had the clay pressed into them. They were completed upon the wheel, and when the inner part had been thus perfected, are supposed to have been first baked and then coated with the slip or glaze, and returned a second time to the furnace. From one of the moulds in the Rossi Museum having the name of the potter, Antiochus, the freedman or slave of P. Cornelius, vases have been made exactly like the ancient ones. The moulds in which the vases were fabricated were made of the same clay as the vases themselves, but less baked, without any glaze, and about one inch thick. They were composed of separate parts, so as to take to pieces, and had traces of some fat or unctuous substance employed to prevent the adhesion of the paste.¹ A terra-cotta mould terminating in a tragic mask was found, and some instruments. Part of a potter's wheel was also discovered, and much resembled that in use at present. It is composed of two disks or tables, both placed horizontally, of unequal diameter, having a certain distance between them, and their centre traversed by a vertical pin, which revolved. The wheel found was apparently part of one of the disks. It was made of terra-cotta, about three inches thick and eleven feet in diameter, circular, with a groove all round the border. Round this vase was a kind of leaden tire, held firm by six cylindrical spokes of the same metal, placed inside the disks. These cylinders, about half a foot long, one foot three inches in diameter, came beyond the circumference of the disk, and gave it the appearance of a plate.² There was no mark of any pin in the centre, so that it must have formed part

due braccia toscane di lato con piccolissimi mattoni lungi $\frac{1}{4}$ di braccio sopra $\frac{1}{8}$ di larghezza. La creta o argilla gli parvi escavata poco più in basso delle fabbriche ed imitante da cruda il colore della terra d'ombra."—Fabroni, p. 22.

¹ Fabroni, pp. 62, 63. Prof. Buckman and Mr. Newmarch, *Remains of Roman Art in Cirencester*, 4to., Cirencester, pp. 82–85.

² Fabroni. tav. iii. 9, 10; v. 7, 8, 9, p. 64.

of the upper disk, called by potters the table, which lies upon a support of under clay, and enables the potter to fix the paste and to form it with the hands during the revolutions of the wheel.¹ The glaze of these vases, both black and red, have been found difficult to analyse. It is not, however, produced by lead, but apparently by a vitreous flux.² The vases were baked in furnaces, like those used at present.

Considerable difference of opinion exists with respect to the varnish of these vases. By some it is stated to be an alkaline glaze,³ by others a glaze of a metallic nature, while water alone is said to be sufficient to produce the polish. The glaze is not so strong or compact as that of porcelain or majolica, so as to be incapable of infiltration, yet is sufficiently strong to resist the action of wine, vinegar, or oil, although hot, and is not altered by these liquids. It is said to leave traces of having been produced by a brush, which looks as if a slip had been laid on. These vases seem to have been used for the table to hold fruits and liquids, and for medicine, and sacrificial purposes.⁴ It is tender and more easily injured than the ordinary Samian. A bowl of Aretine ware found in Cambridgeshire is in the Fitzwilliam Museum.

The two collections of Aretine vases at Arezzo are that of the Museo Rossi Bacci, and the public one of the city. The diacritical marks of this ware are a paste of a red coralline colour, pale when broken, and of a reddish-yellow under the fracture, which does not become redder when subject to a red heat, but falls upon friction into an orange-red calx. The vases are coated with a very slight glaze, which is levigated and always of a red coral colour, occasionally black, and verging towards azure, sometimes iron grey, or with a bright metallic lustre.⁵ They are principally of small size and ornamented with bas-reliefs, of a decorative nature, not mythological, and in accordance with the later subjects of Roman art. They are generally light. The prevalent form of the vases is that of a teacup without handles, apparently the calix of Virgil, and these when ornamented with bas-reliefs, have rarely the name of any potter impressed upon them. When a name does occur it is on a tessera, and in bas-relief.

¹ Fabroni, l. c. 64. ² Ibid., l. c. 66.

³ *Traité*, i. p. 414.

⁴ Fabroni, l. c. p. 65; cf. Prof. Buckman and Newmarch, *Remains of Roman*

Art in Cirencester, 4to., Cirencester, p. 85.

⁵ Fabroni, l. c., ii. p. 32, et seq.

Flat circular dishes, *patellæ* or *lances*, also appear to have emanated from this fabric, together with larger urns, some for cinerary purposes, square tiles, bas-reliefs, and lamps.¹ None of these pieces were, however, of any size, while the smallness of the furnaces proves that large vases could not have been baked in them. The subjects are disposed as friezes, but more often mixed up with architectural ornaments, such as scrolls, egg and tongue borders, and columns with spiral shafts and festoons. The subjects appear to be Hercules and Hylas, Bacchic orgies, Cupids, combats, chases, dances, candelabra, masks, gladiators,



No. 199.—Patina of Aretine Ware. British Museum.

females, horses, dolphins, dogs, goats, serpents, sphinxes, lions, and panthers, in a style resembling the Roman art at the best period of the empire. The examination of 1500 graves at Xanten, *Castra Vetera*, has done much for the classification of the red glazed ware. In almost all these graves coins were discovered, verifying the date of the vessels of earth therein found. The Samian ware of the age of the first Cæsars had the finest red colour, the brightest glaze, the hardest paste, and the best executed ornaments, reliefs, and arabesques. The vases ring with a metallic sound when struck. At the time of the Flavii the clay

¹ Fabroni, l. c. 38.

is good, but no longer so fine, and resembled imitations of the earlier ware. In graves of the time of the Antonines true Samian ware is no longer found, the shapes are still good, but the fracture and glaze show instead a coarse material coloured with red lead, litharge, and an artificial glaze, far inferior to the true Samian. After the age of the Antonines the paste is still worse prepared, and it fell off on vases of the later period of the Empire. Although the details of this examination are uncertain, the fact of the gradual deterioration of this ware may be considered to be proved. This is the reverse of the glass fabric, which continues to improve under the later Empire. The black glazed ware follows the style of red ware.¹

Many vases have the potter's name impressed in bas-relief with a metallic stamp in Roman letters, often interlaced in ligatures, as on the consular coins. In the plain ware these are usually inside at the bottom of the vase, but in vases with bas-reliefs they are more often introduced amidst the foliage and ornaments. The letters are often enclosed in an oblong outline or tessera. Sometimes they are impressed in a human foot, probably in allusion to the treading out of the clay. The inscriptions show that the vases were principally made by slaves, who placed their names upon their work, sometimes followed by that of their master, the proprietor of the estate. One person named Publius seems to have employed several slaves. Another, Aulus Titius, calls himself an Aretine potter; and L. Tettius, stamped *L. Tettii Samia*, proving that this ware had been imitated from the Samian.² Three lists are given by Fabroni, the first of which, consisting of names with prænomens, contains the free citizens, or freedmen, who were proprietors of estates, or who worked the potteries; the second is that of the slaves whose products were sufficiently good to be impressed upon the ware, or who may have sold it for masters who were too proud to exercise the craft in their own name. The last list contains the inscriptions exactly as they appear on the vases. Vases of red ware, similar to those found at Arezzo, have been discovered in the vicinity of Modena, having the names of the potters Camurus, Euty chius, L. Gellius, Herennius, Occa, Philadelphus, Sanus, and Villus, and others. This circumstance has given rise to the hypothesis that the so-called Aretine

¹ Fiedler, *Denkm. von Castra Vetera*, fo., Xanten, 1839, pp. 40, 41.

² Fabroni, p. 41.

vases were made at Modena.¹ Similar vases are said to have been found at Vulci, bearing the inscription *Atrane*,² and at Cervetri, with the names of the Aretine potters, C. Vibianus Faustus, L. Gellius, Aulus Titius figulus,³ and another. In the Gregorian Museum are three cups and one jug, called in the description of that collection Aretine ware, apparently of the red unglazed terra-cotta ware there found. On the cups are large acanthus leaves, egg and tongue ornaments, goats, and a race of dolphins. On the jug are four bands of fleurettes and festoons, artificial ornaments, and dolphins and anchors repeated. On one cup, with Cupid and other ornaments, is the name of the Roman maker, C. Popilius.⁴ In the Museo Borbonico, at Naples, are several specimens of this red ware, which is found in abundance at Capua, and amidst the ruins of the houses at Pompeii. The specimens procured at Naples and coming from the South Italian potteries are of finer make and ware than those found out of Italy. There is a beautiful specimen of this ware in the Slade collection representing a large goblet, ornamented with figures delicately moulded.⁵

A ware exactly like that of Arezzo, called by some the red Roman ware, and by others Samian, distinguished by its close grain composed of a fine clay, and presenting when broken, edges of an opaque light red colour, whilst the inner and outer surface are quite smooth, and of a brighter and darker red, is found in all places of the ancient world to which the Roman arms or civilisation reached.⁶ It is distinguished from the Aretine by its darker tone, stronger glaze, and coarser ornamentation. Possibly, the whole passage of Pliny⁷ in which he speaks of the earthenware of his day refers to this red ware. Thus for dishes he praises the Samian, and the Aretine ware, for cups that of Surrentum, Asta and Pollentia, Saguntum and Pergamus. Tralles and Mutina had their manufactories. Cos was most esteemed, Hadria produced the hardest ware. That one of these, that of Saguntum, was a red ware, is clear; that of Cumæ was also of the same colour. "The chaste Sibyl has

¹ Cavedoni, *Dichiarazione dei marmi Modenese*, 1828; *Biographia di Cav. Zaumo*, 1835, pp. 40-41; *Bull.*, 1837, p. 10; 1838, pp. 129-131.

² *Bull.*, 1836, p. 171.

³ *Bull.*, 1830, p. 238; 1834, p. 102, 149; 1837, p. 108; 1839, p. 20.

⁴ *Mus. Etr. Vat.*, ii. cii.

⁵ Nesbitt, A.; *Cat. of the Collection of F. Slade*, fo. 1871, Appendix, p. 167, No. 4.

⁶ Buckman and Newmarch, p. 84; Roach Smith, *Journ. Brit. Arch. Assoc.*, iv. pp. 1-20.

⁷ N. H., xxxv. 45.

sent thee, her own burgess, a red dish of Cumæan earth," says Martial.¹ Cups also were made at Allifæ. That the red ware is found amidst the dense forests of Germany and on the distant shores of Britain, is a remarkable fact in the civilisation of the old world. It was apparently an importation, being exactly identical wherever discovered, and is readily distinguished from the local pottery.² No question has excited more controversy among antiquaries than the place where it was made. Samos, Aretium, Rome, Modena, Capua, Ancient Gaul, and Britain,³ into which, however, it seems to have been imported, have been supposed to be the sites of its manufacture. It belongs to the



No. 200.—Bowl of Red Samian Ware, bearing the name of Divix, a Gaulish Potter.

class of tender lustrous pottery, consisting of a bright red paste like sealing-wax, breaking with a close texture, and covered with a siliceous, or according to some, a metallic glaze. This glaze is exceedingly thin, transparent, and equally laid upon the whole surface, only slightly augmenting the colour of the clay. The vases made of this ware are generally of small dimensions, and consist of dishes, lances or patinæ, of an oval or flat circular shape, like modern salvers, of small bowls, apparently for holding small quantities of viands, perhaps pateræ, and generally hemi-

¹ Epigr., xiv. 114.

² Brongniart, *Traité*, i. p. 240 et seq.

³ Roach Smith, *Journ. Brit. Arch.*

Assoc., iv. pp. 1, 20.

spherical or cylindrical, and of little cups either of globular or of conical shape, probably pocula, and of jugs or larger vessels. The ware is generally plain, and impressed with the name of the potter from whose factory it emanated, and it will be seen from the names of the potters, that these were slaves, or liberti, and that many were of Gaulish or British origin.

The Samian ware from its peculiar paste was more than usually brittle. In the *Menæchmus*¹ of Plautus, the following dialogue occurs: "*M.* Knock gently.—*P.* Are you afraid the doors are Samian." In another play, the *Bacchides*,² of the same author, the following passage is found:

"Take care, prithee, lest any heedless one touch that;
Thou knowest how soon a Samian vase will break."

The most remarkable fact connected with this ware is the great similarity of its paste in whatever place it may be found, which renders it probable that the ware was made upon one spot, and imported throughout the Empire. The potters did not import their paste prepared, but levigated a colourless clay of the locality, and produced the usual red colour by the introduction of ochre.³

The colour of this ware, which was made of a clay like the red ware, was owing to the more perfect oxidation of the iron contained in it, and it was probably baked in open kilns or fire-pans. The glaze or lustre is supposed to be owing to a polish given to it when upon the wheel.⁴ The analysis of Brongniart⁵ shows that the paste of these vases consists of 56—64 silica, 25—17 alumina, 7—10 ox. iron, 9—2 carb. lime, 2—0 magnesia, 18—2 water, while the glaze consists of 64 silica, 11·0 ox. iron. Dr. Percy's analysis is 54·45—60·67 silica, 22·08—20·96 alumina, 7·31—5·95 peroxide of iron, 9·76—6·77 lime, 1·67—1·22 magnesia, 3·22 potash, and 1·76 soda.⁶

The glaze of these vases is stated not to be metallic, but produced by some substance laid upon them after they were ready for baking. The portions not covered with reliefs have been polished⁷ upon the lathe, and the bas-reliefs were in certain instances retouched with a tool, which left a furrowed line round

¹ *Menæchmus*, I., i. 65.

² *Act II.*, ii. 22, 23.

³ Brongniart, *Traité*, i. p. 423.

⁴ Buckman and Newmarch, pp. 78, 79.

⁵ Brongniart, *Traité*, i. p. 421.

⁶ *Mus. Pract. Geol. Cat.*, 8vo. Lond., 1854, p. 59.

⁷ Cf. also on this ware Grivaud de la Vincelle, *Antiquités découvertes dans les jardins du palais de Luxembourg*.

them.¹ The colour of the vases is due to the introduction of an oxide of iron, and the difference of the external colour appears to depend mainly upon the paste. When heated in the fire, they become a deep claret colour.² As there are no traces of any pencil being used to apply the glaze, it is probable that the vases were dipped into a slip which held it in suspension.³ A similar glaze, however, could probably be obtained by the application of salt thrown into the furnaces during the baking, in the same way as now practised at Lambeth for stone ware.

This ware was made upon the wheel, by which the slopes fillets, mouldings, incised rings, or bands were produced. Moulds were employed, sometimes of an entire piece, in which case they were made by punching the requisite ornaments upon the mould itself from matrices, or master moulds. Sometimes many separate moulds, representing the same or different subjects, were adjusted together to complete the decoration of the circumference of a cup. The engrailed lines and smaller ornaments were made by means of a cylinder or revolving mould of terra-cotta or metal,⁴ applied to the vessel while in slow rotation, leaving indentations in the clay at regular intervals, the vessel and instrument revolving in constant contact, like a wheel and pinion; but the larger ones, such as the egg and tongue moulding, were effected by a punch or seal with a long handle,⁵ the part on which the ornament is incised being concave, to correspond with the convex surface of the vase. The same process was adopted for the figures in the central groups,⁶ and the more salient parts were separately stamped and placed on the vase while the clay was wet, as is very evident in some reliefs of vases of Aretine ware. Names of potters were also impressed from stamps of terra-cotta or metal.⁷ The last mode of fabric consisted in laying upon the general body of the vase some clay in a very viscous state, technically called *barbotine*, either with a pipe or a little spatula in form of a spoon, and with it following out the contours, of the branches of olives or laurel, animals with thin limbs,⁸ &c. On some specimens an ornament had been modelled

¹ Caumont, Cours, p. 206.

² Ibid., p. 909.

³ Brongniart, Traité, i. p. 423.

⁴ Ibid. 424, Pl. xxx. 3, A; J. Evans, Excavations at Boxmoor, Lond., 1853, fol., p. 18.

⁵ Brongniart, l. c. F. 4. A. B.

⁶ Ibid., i. p. 424, Pl. xxx. F. 2, A.

⁷ Ibid., p. 424; Musée Céramique, ix. fig. xix.

⁸ Brongniart, p. 425; Golbert and Schweighäuser, Mém. de la Soc. des Antiq. de France, t. vii. Pl. lxxii.; Caumont, Cours d'Antiq., t. ii. p. 185.

with a white paste. Separate figures, *crustæ*, were also made in moulds, and then placed on the body of the vase, one of the finest specimens of which is an Atys, in the York Museum.¹

Another mode of ornamentation visible on some pieces found in the north of England, consisted in scooping out wreaths, and cutting out fan-shaped patterns in intaglio, with a tool on the clay,



No. 201.—Master-Mould of the potter Liber.

while moist, the parts dug out being removed from the plain surface, as shown by the horizontal stripes.² This mode of working was copied from engraving on glass, called by the later Jurists *diatretum*,³ executed by certain engravers called *diatretarii celatores*, who engraved on glass in a style resembling that of inferior intaglios or precious stones.

A master-mould, in the British Museum, pyramidal in shape, and convex at the base, has a slight bas-relief of a youth standing full face with some drapery thrown over his left arm. At one side is **OFFI LIBERI**, "the workshop of Liber," stamped incuse, probably as a preservative against theft or removal from the premises. This die was apparently arranged with others so as to form a pattern; and it was then stamped into the sides of a convex vessel fashioned like one of the cups or dishes, but



No. 202.—Fragment of a Mould found near Mayence.

without the foot, which in some instances appears to have been subsequently added. This die is of rather a fine terra-cotta, and was found near Mayence. A similar mould, presenting a tragic mask, was found at Arezzo or Aretium.⁴ Two others

¹ Wellbeloved, *Antiquities of Yorkshire*, Phil. Soc. 1852, p. 50.

² *Ibid.* p. 52, 1, 2.

³ Ulpian, *Digest. ad leg. Aquil.*, I. 27-29.

⁴ Fabroni, *tav. v.* 4.

in the British Museum are in shape of a boar and lion: they are of a compact red clay, externally of a reddish-brown. Other moulds in shape of a hare and of a lion, inscribed with the name of Cerealis, a well-known maker of red ware, are in the Museum of Sèvres, one, in the shape of a wolf standing, baked almost as hard as stone ware, has on it the name Cobnertus.¹ Some moulds for this purpose of the Roman period have been found, and the process is of common use at present. It was particularly desirable in cases where ornaments in high relief were required for the enrichment of red or black wares. A fragment with a draped figure from the mould of Liber, already cited, was found at Cirencester.² Another mould of a vessel was found near Mayence. It is in shape of a shallow bowl, with a moulding at the edges and foot, and the pattern has been stamped out from matrices like those already described: the pattern is coarse, and represents a series of animals, consisting of a dog or wolf, boar, and lion pursuing each other. Sometimes mechanical means were employed: one mould in the British Museum had six small tragic masks to make at one stamping, to be applied in pairs to the outer rims of small plain cups; another has the whole frieze of a vase rolled out on a black surface. The paste of the clay when kneaded to a due consistence, was pressed into and formed a bowl; the foot was probably afterwards formed of a separate piece, and added. This vase-matrix was made of a very fine bright red clay, rather light, and not glazed. In this respect it differs from the mould of the lamps already mentioned, whose paste was of a bright yellow colour. It was very porous, rapidly absorbing the moisture, and easily delivering the clay to the potter like the plaster of Paris moulds now in use. At Arezzo similar moulds, for other vessels of the Roman red ware, have also been found. Those of the lamps are mentioned with the lamps. Besides these moulds, metal dies or punches were used for stamping intaglio ornaments, such as fleurettes and other mouldings, on some rare examples of Samian ware.³ Dies for stamping the potters' names upon these vases have been discovered at Lezoux,⁴ in Auvergne, and in Luxembourg,⁵ with parts of other moulds for festoons and the tassel pattern,⁶ and for making vases.⁷

¹ Brongniart, *Traité*, l. c. Musée de Sèvres, p. 16.

² Buckman and Newmarch, p. 92.

³ R. Smith, *Ant. Richborough*, Pl. iv. p. 73.

⁴ Brongniart, *Traité*, i. p. 424.

⁵ Grivaud de la Vincelle, 1801.

⁶ Brongniart, *Traité*, Pl. xxx. 2, 3, 4.

⁷ Roach Smith, *Collectanea*, vol. i.

They had the names of the potters, Auster and Cobnertus,¹ and another, with a potter's name, was made of metal.² Modelling tools, styles, punches, and other little instruments of bone or ivory, have been found amidst the remains of the ancient potteries,³ along with the remains of the potter's wheel.

The mode in which these vases were baked is shown by furnaces found at Châtelet, in Auvergne, on the banks of the Rhine, in the vicinity of Strasburg; at Heiligenberg, near Milz, and also at Ittenweiler. The furnaces near Heiligenberg were evidently for the baking of red Roman ware. The flue was a long canal, with vaulted arch, the mouth of which is 8 feet 2½ inches, from the space where the flame and heat were concentrated beneath the laboratory. Numerous terra-cotta pipes, of two different diameters, branched off from the upper part or floor of that chamber, to distribute the heat: the smaller were in the outer wall of the laboratory; the larger, twelve or fifteen in number, opened under the floor of the laboratory, to conduct the heat and flame round the pieces which were placed there. The mouths of the pipes were sometimes stopped with terra-cotta stoppers, so as to moderate the heat. The upper part, or dome, is never found entire, and is supposed to have been destroyed and replaced by the superincumbent earth. Walls of strong masonry separated and protected the space between the mouth of the flue and the walls of the observatory. The floor of the latter was made of tiles, or large squares of terra-cotta. Fifteen such furnaces were found at Rheinzabern, some round and others square, but all constructed on the same plan. They were found at the depth of 2 feet 4 inches under the ancient soil, and more than 3 feet 3 inches above the modern transported soil. The floor of the laboratory was nearly 3 feet 3 inches below the upper edge of the walls; a kind of tile roof covered it. The brickwork was made of masses of clay, 2 feet 4 inches long and 1 foot 4 inches broad and thick. The pieces which supported the floor of the laboratory were in some of these furnaces made of bricks, covered with a coating of clay.⁴ The fuel was fir or deal. The pieces placed in the furnace were carried on supports or rests of terra-cotta, in shape of a flattened cylinder, and kept up by pads of a peculiar shape, made by the person who placed the

¹ Brongniart, *Musée Céramique*, ix.

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² Brongniart, *Traité*, i. p. 424.

³ *Ibid.*, *Mus. de Sèvres*, p. 16.

⁴ *Ibid.*, *Traité*, i. c. p. 429; Pl. xxx. 7,

A. B. C.

vases in the furnace, by rolling up a piece of clay in shape of a rolling-pin and squeezing it together. These are the pieces erroneously called hand-bricks. The pieces have no cases, as they were not necessary to prevent adhesion.¹

The scrolls which ornamented the upper part of the bowls made of this ware are of exceedingly elegant device, though clearly architectural in their treatment, and are generally varieties of the tendrils, flowers, leaves, and fruit of the grape or ivy.² Sometimes the upper parts of the bowls are ornamented with an egg and tongue moulding, and the scrolls have often figures of little birds introduced into the composition, in arabesque style. The animals and other figures consist of isolated groups introduced at intervals into the outer surface of the vase. They are separated by beadings, and are often in niches, formed



No. 203.—Vase of Samian Ware ornamented with Arabesques.

of pillars with twisted shafts, surmounted by arches, or in medallions. These are clearly intended for representations of statues, and other embellishments of public edifices, as they appeared at the time. Repetition was the object chiefly sought, and as, in the decadence of art, the ornaments occupy much surface in proportion to their importance. They consist of scenic masks, garlands, rosettes, foliage, astragal mouldings above and below, the egg and tongue mouldings above, scrolls of flowers, in which birds are pecking the foliage and fruit; friezes of animals, consisting of lions, goats, hares, rabbits, and deer; or insects; among birds, pigeons, eagles, and crows; medal-

¹ Ibid., i. 449; Shaw, Pottery, 1839, p. 390, note.

² Brongniart, *Traité*, Pl. xxx.; Mus.

Cér., viii.-ix.; R. Smith, *Collectanea*, i. Pl. liii.

lions and other architectural ornaments.¹ The subjects are not arranged on a continuous frieze, but generally consist of one or two friezes, rarely more, repeated several times round the body, and intermingled with the foliage.² The subjects consist of the gods, Cupids, Genii, Venus, Hercules and his exploits, gladiators (a favourite subject of vulgar art),³ the Circensian games, hunts, and erotic representations.⁴ Some of these fragments are clearly as late as the fourth century, as the costume and style of art of the subjects resemble that prevalent at the close of the Roman Empire.⁵ The subjects are taken from the Roman school of art, from the statues which adorned the Circus, the Forum, the Triumphal Arches, the Thermæ, the Basilicas, and the houses of the wealthy. They resemble in their treatment the reverse of the Roman medallions,⁶ except that they bear indications of being entirely influenced by architectural considerations.

It is evident that the ware was for use and not decoration, its solid character and glaze adapting it for that purpose. Many of the flat dishes were undoubtedly the lances or paropsides used at entertainments,⁷ others are supposed to have been the mortars used in the kitchen or at the apothecaries.⁸ It is not known to have been employed for cinerary purposes, although often placed in tombs to contain the objects deposited with the dead.⁹ The observations made upon the Aretine ware apply also to this. Yet, however common in Rome, it was a comparative luxury in Gaul and Britain, though it is found in those countries wherever Roman settlements occur.¹⁰ That it was common at Rome appears from Martial: "If," says he, "ye have enough to eat, a few white beans dressed in oil, upon a red plate, refuse the entertainments of the wealthy."¹¹ "Be present, O ye gods, nor spurn the gifts from pure earthenware on the tables of the poor."¹² The ancient husbandman first made for himself cups from the yielding clay.¹³ The most striking point in the deco-

¹ Brongniart, *Traité*, Pl. xxx.; Musée Céramique, Pl. viii. ix.

² Caumont, *Cours*, Pl. xxiii. xxiv. xxv. xxvi. xxvii.; R. Smith, *Collectanea*, i. p. 165.

³ Horat. *Serm.*, II., vii. 96, 97.

⁴ Caumont, *Cours*, ii. p. 200; R. Smith, *Collectanea*, i. p. 165.

⁵ R. Smith, *Collectanea*, vol. ii. p. i. p. 12.

⁶ Janssen, *Inscr.*, 4to., Lugd., 1842. tab. xxxi. 230.

⁷ Martial, *Epigr.* xi. 27.

⁸ Brongniart, *Traité*, i. p. 432.

⁹ *Ibid.*

¹⁰ Caumont, *Cours*, ii. p. 185.

¹¹ *Epigr.* xiii. 7, 1.

¹² Tibull., *Cl.* I. iv. 37.

¹³ Ausonius, *Epigr.*, 8.

ration of these vases is their resemblance in the adoption of arabesque forms to the mural paintings. When fractured this ware was repaired with leaden rivets,¹ which shows the estimation in which it was held. It was equivalent to domestic porcelain, with a soft paste. The shapes are few; all the vases are wide and open-mouthed, and of small proportions. Those of the largest dimensions are the dishes, *paropsides*, *lances*, or *pateræ*, ornamented with a tendrilled leaf, intended for that of the ivy or the vine. These are probably the lances pampinatæ, or hederatæ, dishes with grapes, or ivy leaves, such as Claudius received from Gallienus. Some rare dishes, with spouts like the mortaria, and bowls with lion-headed spouts, are known; occasionally some of the pateræ have handles. The small cups are supposed by some to be either *acetabula*, vinegar cups, or *salina*, salt-cellars. The larger cups are the *pocula*, *cyathi*, or *calices*.²

Many of the vases have the makers' names stamped across their centre, or placed upon their sides.³ The letters are often united in a nexus or ligature. They are in relief, but the place stamped is depressed, and of square, circular, or long oval shape; in a few instances, in that of the human foot, in allusion to the potter's mode of working. The letters are sometimes, although rarely, found incised. A piece of coarse red ware, not Samian, from Calymna, had **BARBARVS** impressed on it. This would appear to be an accidental employment of the numerous bronze stamps with letters in relief so often found, the use of which has long been a mystery. The potters' inscriptions occur inside the plain vases; those ornamented outside with bas-relief being less frequently stamped with potters' names, which, when they do occur on such vases, are on labels or tesserae. There are certain philological peculiarities evident upon inspection of these stamps. The names generally end in *us*, which was introduced at the Augustan era, and superseded the form in *os* which preceded that period. Some early names as Paterclos, Julios,⁴ Viducos occur.⁵ The double **II** is used for **E**, as Riignus and Siixtus for Regnus and Sextus. It first appears on a coin of Emerita in Spain, struck under P. Carisius A.V.C. 729-732, B.C. 25-22, on an aureus of Antony and



¹ Birch, *Archæologia*, xxx. p. 254.

² Buckman and Newmarch, p. 87.

³ *Ibid.*, p. 93.

⁴ R. Smith, *Collectanea*, i. 156.

⁵ *Ibid.*, ii. p. 35.

Octavia, struck in Campania A.V.C. 715, B.C. 39, on the leaden sling bullets of the Perugian war A.V.C. 713, B.C. 41, and on a fictile cinerary urn of the time of the Flavii, and is common at Pompeii.¹ This form, which was in use from the first century B.C. to the close of the first century A.D., shows the earliest period at which this ware was in use.² The  in the name of Caretus resembles the Celtiberian form, and on one with the name Methillus the  is used for **TH**. The words are often in contraction, retrograde, and confused; and some have supposed that the potters used movable letters, which is improbable. The names of many potters are Gaulish, apparently of slaves or freedmen. Amongst the names more particularly Gaulish are Advocisus, Beleniccus, Cobnertus, Dagodubnus, Dagomarus, Dagoimnus, Suobnedo, Tasconus, Tascillus. The formula used by the potters was **O.**, **OF.**, or **OFFIC.** for *officina*, or establishment, either before or after the name. **M** for manu, "hand, the work," which is always placed after the name of the potter in the genitive, and **F.** or **FE.** for fecit, "he made," after the potter's name in the nominative; and the anomalous forms, of **F.** or *fecit*, "made," owing to the cacography of the potter.³ In one instance fecit, "he made," occurs without any potter's name, and in another case the potter, through ignorance or caprice, has impressed the stamp of a Roman oculist, destined for some quack ointment, on the bottom of a cup. Besides these names, a few other inscriptions are found. On a deep poculum of red glazed ware is inscribed, in raised letters, round the outside, **BIBE AMICE DE MEO**, "Drink, O friend, from my cup."⁴ The idea was probably taken by the potter from the glass cups, which often have similar letters, in complete relief, round their sides. A list of the potters' names which occur on the Roman earthenware found in Britain has been given by Mr. Roach Smith, in the 'Archæologia,'⁵ and in his 'Collectanea Antiqua.'⁶ The numerous names found at York are inserted in Wellbeloved's 'Eburacum,'⁷ and others, found at Caerleon, in Lee's 'Antiquities' of that place.⁸ A more complete list than those yet published will appear in the Corpus of Roman Inscriptions of the Berlin

¹ Cavedoni, Bull., 1852, p. 135.

² R. Smith, Collectanea, i. 156.

³ Froehner, Inscript. terræ cottæ vasorum intra Alpes, Tissam, Tamesin repertæ, 8vo., Gotting., 1858.

⁴ Mus. Borb., vi. xxix.

⁵ Archæologia, xxvii. p. 143.

⁶ Smith, Collectanea, i. 150.

⁷ P. 128.

⁸ P. 10, Pl. iii.

Academy. A fragment, supposed to have been given as a love-token from a gladiator to his mistress, has "Verecunda Ludia, Lucius the Gladiator."¹

In some rare instances the potter has scrawled a few illegible words on the mould before the clay was pressed in, and these have been preserved on the vase when baked.² Such caprices of the potter are not uncommon, and have been already mentioned in the case of Greek vases. At Rottenburg the inscriptions showed that the vessels inscribed belonged to the legions there stationed, for many had scratched upon them the initials of the 21st and 22nd legion, besides those of Jovianus the master of the standards of the 3rd Helvetian cohort of the same legion, of Jovianus and another tribune of the 3rd cohort. Others bore the name of the prefect of the colony, Sumlocene, or Solicinium, and the dates A.V.C. 1056 and 850.³ Inscriptions scratched upon Samian ware after it has been baked, chiefly names of its possessors, also occur. The potters were called *doliarii*, or pot-makers, if they made vessels of unglazed ware and large size,⁴ *ampullarii*, flask-makers,⁵ *vascularii*, or vase-makers,⁶ *fictiliarii*,⁷ makers of fictile vases, and *figulinarii*, *figuli*, or potters in general. They were generally of servile condition, and are represented wearing only the tunic of the slave.⁸ One Gaulish potter, named Casatus Caratius,⁹ is, however, represented on a bas-relief, wearing a cloak besides the tunic. He holds in one hand a fluted vase, like those of the black ware. One of the reasons why the mechanical arts never attained any excellence under the Romans was that they were considered servile.¹⁰ A female potter, one Tascilla Verticisa, is known. The potters of the red ware usually have only one name, rarely more, such as L. Cossutius Virilis, and others of freedmen are found out of Italy.¹¹ It would appear almost

¹ Hollings, J. F.; Roman Leicester, p. 47.

² Journ. Brit. Arch. Assoc., ii. 20; Soc. Lux., 4to, 1853; Pl. vi. 4, p. 124.

³ For engravings of vases found at this place, Rottenburg, see Jaumann, Colonia Sumlocene, tab. xi. xii. xiii. note; Steiner, Codex Inscr. Rom., ii. pp. 350, 351; Jahrb. d. V. A. im Rheinl., 1850, pp. 51-58, 60. For a long list of private names supposed to be of the later Constantine period, Jahrb., 1851, p. 70.

⁴ "L. Aurelius Sabinus, *doliarius*, fecit sibi et suis." Grivaud de la Vin-

celle, xxxiii. 2. In the sepulchral bas-relief are an amphora, olla, and lagena.

⁵ Plaut., iii. 4, 51; Orellius, 4143; Cicero in Verrem, iv. 24.

⁶ Grivaud de la Vincelle, xlvii.

⁷ Ibid., xlvii. ⁸ Ibid., xlvii. 1.

⁹ Ibid., xlvii. 4.

¹⁰ Cicero, De Offic. 7, c. 42, 150. See for incised inscriptions of one H. Julianus, Maasman, Tabulæ ceratæ, 4to., Lips., 1837.

¹¹ R. Smith, Collectanea, i. 155. The form Manibus L. Abucci Pothi, vernæ Abucciæ Arisculæ L(iberti) Maffei, Gall. Ant., p. 86.

certain that the ware was an article of export, as stated by Pliny, and that the name of Samian was applied to it in reference to its origin, long after it had ceased to be made in that island. Some of the Rottenburg vases had the date of the consuls D. Cœlius Balbus, Marcus Clodius Pupienus Maximus II., A.D. 227.

Traces of manufactories of red pottery and broken moulds and wheels have been found scattered all over Gaul, as near Nancy, at Paris, Nîmes, Lyons, and at Ferrand-Clermont, near Bordeaux; but principally at Rheinzabern, and at Heiligenberg, near Strasburg.¹ In Italy the ware has been found from Modena to Pompeii, and probably extended over many sites in the Peninsula. In England it has been discovered in great abundance, principally in the south and west of the island. A vase of a red ware of late period and singular shape was found near the new Hôtel Dieu of Paris. They were hollow annular, with a coarse reddish-brown glaze, and had letters in relief. One reads **OSPITA REPLE LAGONA CERVESA**, "Host, fill the jug with beer;" the other **COPO CNODI TV ABES EST REPLEDA**, "Innkeeper, . . . be off, [the bottle] is full." Similar vases have been found at Hainaut and Treves, and are still made at Talavera and Segovia.² The sites of the French potteries of Samian were in Auvergne, those of Spain at Murviedo or Saguntum.

Another kind of the red glazed ware is that used for lamps, which differs considerably from the Samian. Its colour is much paler and texture very different from that of the bowls; the glaze is of a thin alkaline kind, and thinly spread over the surface of the ware. The lamps of this ware are generally found in Italy, and have been already described in the general account of lamps. There is a kind of this ware, which is probably the earliest in point of time, and to which the term Samian might not be inappropriately applied. The clay is not uniform in its colour, being gray, black, or yellow, and the lustre appears as much due to a polish on the lathe as to a vitrification. The prevalent shape is the cup, either hemispherical or cylindrical, decorated with figures or architectural scrolls and ornaments. This so much resembles certain cups of terra-cotta already described, that it can hardly be separated from them. Such vases have been found at Melos, and a jug of this

¹ Caumont, ii. p. 211.

² Rev. Arch., vol. xviii., 4868, p. 227.

style representing a sacrifice was dug up in 1725 at Hadria.¹ Another variety of this ware, called by some the false Samian, resembles the Samian, but is of an orange, not yellow colour. The colour too has sometimes a kind of red paint, or powdered Samian ware, laid on it externally, in order to deepen it.² False Samian light red clay, glazed within and without with a thin reddish-brown and somewhat lustrous glaze, has been found at Oundle and in London.³ This ware is often coarse, and ornamented externally with coarse white scrolls, painted with pipeclay on the body. One kind of ware found at Caistor is distinguished by its red glaze, which often has a metalloid lustre. The paste is yellowish-brown, white, or reddish-yellow.⁴ In some instances the glaze is lustrous, and shows the colour of the paste. The shapes and ornamentation resemble the black glazed ware. One remarkable jar has a chariot race. The difference of colour assumed by the vases appears partly due to the degree of firing the vases experienced, the paste of some which is black, red, or gray, becoming of a copper hue.⁵ A remarkable variety has been found at Botham, near Lincoln, the site of a local pottery, composed of a light yellow paste, brushed over from the lip downwards with a light yellow wash of a sparkling mica, or dipped in the fluid and inverted to drain off the superfluous fluid. Here the colours consisted of many shades of yellow, brown, purple, and even black, with a metalloid lustre. The shapes and ornaments are the same as those of the Caistor black ware, and are sometimes laid on with a slip of pipeclay.⁶ The Caistor ware is also found in France, Belgium, Holland, and Flanders: and is probably of a late date, for an urn 7 in. by 6 in. found at Colchester had on it an incised inscription of the fourth century, A.D. The subject, in barbotine, represented two gladiators, Mario and Secundus, killing a boar, Memnon, a secutor, and Valentinus, a retiarius, in mortal combat, and a deer hunt. This cup had also **SAC. VIII.** the 9th sacellum or chapel where the eagles were placed of the 30th Legion, **LEGIONIS XXX.**⁷ These vases are Gallo-Roman, made subsequent to the Samian. Sometimes

¹ Muratori, cxlix.

² As at Comberton, Arch. Journ., vi. 210.

³ Smith, Coll., vol. iv. p. 63.

⁴ Cat. Mus. Pract. Geol., pp. 72-77; Artis Durobrivæ, Pl. iii. 1, xxx. 4,

xlvii. 3, xlix. 4.

⁵ Arch. Journ., x. 229.

⁶ Ibid., xii. 173.

⁷ R. Smith, Coll. Ant., iv. p. 82, Pl. xxi. It was found with Samian and other ware.

they have incised inscriptions—dedications to deity, as to the “Genius of Tournay,”¹ on a vase found in France—rarely the names of potters, as that of Camaro, on a vase at Lincoln.² A similar vase of pink ware, stamped with the name of the maker, Camaro, **CAMARO F.**, *Camaro fecit*, has been found elsewhere.³ A remarkable variety has a gray paste baked hard like stone ware, and painted of a yellow mottled colour to imitate marble.

The black ware was made of any tenacious clay in the neighbourhood, and it varies from a dark black to a slate or olive colour. The kilns in which it was baked have been already described, but the phenomenon is differently explained by Professor Buckman,⁴ who supposes that the carbon and hydrogen of the smother kiln reduced or rather prevented the iron in the clay changing into a peroxide or the red oxide of iron. Funereal urns were often made of this pottery.



No. 202.—Cups of Black Ware—that on the left Crockhill, on the right Upchurch ware.

Some varieties of this ware exist like that of the unglazed red. In the first the clay is soft, easily scratched, and covered with a polish or lustre produced by friction on the lathe. From the peculiarities and differences in its paste and embellishments it appears to have been the product of local potteries.⁵ The glaze, or coating, may have been produced by water or friction.⁶ The paste is fine, and the walls thin and well turned. The paste varies from a kind of gray, or colour like that of the London clay, to a dull black. The vases are mostly small, the ware generally consisting of cups, bottles, and small amphoræ and jugs, but occasionally of the supposed mortaria. Some of the cups, like those of the red dull ware, have their sides corrugated. The ornaments which are by far more common than the subjects, are of the most simple nature, consisting of pressed lines and herring-bone patterns; but the favourite devices are regular clusters of corrugated studs, disposed in squares or bands round the vases, and produced by sticking small pieces

¹ R. Smith, *Collectanea*, iii. 193.

² *Arch. Journ.*, xii. 174.

³ *Proc. Soc. Ant.*, Lond., 1867, p. 166.
440.

⁴ Buckman and Newmarch, p. 78.

⁵ *Artis, Journ. Brit. Arch. Assoc.*, ii.

⁶ *Traité*, i. 430.

on the vase before the clay was baked. Some of these resemble the spines on the blackthorn. In some rare instances the potter has stamped in a series of small square indentations, resembling fleurettes. A great peculiarity of this ware is that it is unaccompanied with the names of potters, nor is it found with coins and other Roman remains.¹ A few vases of this ware are ornamented round the body with rows of little pebbles, let into the clay, humble imitation of the cups of the wealthy inlaid with gems.² Great quantities of this ware have been found in England, in the Upchurch marshes near Sheerness.³

There is a pottery differing from the preceding, by the quality and colour of its paste, which is red with a black glaze. Sometimes, however, it is gray, or even black, but generally not so fine as the first kind. Its grand distinction is its glaze or lustre, which consists of an alkaline earthy silicate, sometimes very black and pure, but at other times of a green or bluish or slate-coloured tint. One kind, although thin, is lustrous, but without any metallic reflection; the other, which seems to be a metallic coating deposited by steam, having a lustre like black-lead. This ware was made on the wheel by the same process as the red, and the ornaments were either made by the revolving swivel-moulds or else by the usual process.⁴ It must be borne in mind that there was a black as well as red Aretine ware, and that plain black lustrous vases continued in Italy till the middle of the Roman Empire. A Roman vase of this ware, found at Cumæ, has the subject of Perseus and the Gorgons stamped in intaglio from separate dies, after the vase left the lathe.⁵ A hemispherical cup, found in the Greek islands,⁶ of the proto-Samian class, and of the period of the Empire, was made from a mould, has its subject in relief, and is covered with a lustrous black glaze. Another urn of this black ware, with its cover, is ornamented with subjects in relief like the Samian, and is only different by being black instead of red, and bears the name of the potter, Bassus. It was found in France. Some of these vases are ornamented with subjects in relief, representing mythic and hunting scenes in a low

¹ J. Kenrick, *Excavations at the Mote Hill, Warrington*. 8vo., Warrington, 1853.

² The calix gemmatus. Martial, xiv. 106.

³ R. Smith, *Ant. Richborough*, p. 58,

Journ. Brit. Arch. Assoc., ii. 138.

⁴ Brongniart, *Traité*, i. p. 433.

⁵ *Mon.*, 1855, tav. ii. p. 18.

⁶ By Mr. Newton, now in the British Museum.

and degenerate style of art, which, from the costume of the figures, may be referred to the last days of the waning Empire of Rome, and are clearly later than the red polished glazed ware. The art is apparently Gaulish, and the figures bear striking resemblance to those on the ancient British and Gaulish coins. They are never made from moulds as in the Samian ware, but by the process called *barbotine*, by depositing on the surface of the vase after it had left the lathe, from a small vessel or tube, masses of semifluid clay, which were slightly modelled with a tool into the required shape. The glaze and colour are supposed to have been produced by smothering the vases when in the furnace with the smoke of the kiln, and depositing at the same time the carbon on the surface of the heated vases, and thus giving them a black glaze. It has two different glazes, one dark but without any metallic reflections, the other metalloid, like a polish of black-lead. The principal subjects represented on this pottery are hunting scenes,¹ such as dogs chasing stags—deer—hares,—also dolphins, ivy wreaths, and engrailed lines, and engine-turned patterns.² In a few instances men with spears are represented, but in a rude and debased style of art. The principal form is the cup of a jar-shape, sometimes with deep oval flutings, as on one found at Caistor; but dishes, cups, plates, and mortars, are not found in this ware.

Some of the vases of this ware have ornaments, and sometimes letters painted on them in white slip upon their black ground. They are generally of a small size, and of the nature of bottles or cups. The inscriptions read **SITIO**, "I thirst;" **REPLE**, "fill up;" **MISCE**, "mix;" **DA VINVM**, "give wine;" **MITTE MERVM**, "send pure wine;" **DA BIBERE**, "let us drink;" **BIBE**, "drink thou;"³ **BIBATIS**, "drink ye;" **BIBAMVS PIE**, "let us drink piously;" **VIVE**, "live;" **VIVAS**, "may you live;" **VALIAMVS**, "let us do well;" **AVE**, "hail!" **FELIX**, "oh, happy;" **GAVDIO**, "I rejoice;" **LVDE**, "sport;" **AMO**, "I love;" **AMO TE CONDITE**, "I love thee, O stored⁴ one!" **AMAS: FELIX VITA**, "thou lovest: happy life;" **CALO**, "I warm;" **BELLVS SVADEO**,⁵ **IMPLE**, "fill;" **AVE COPO**, "hail host!"⁶ or innkeeper;" **SITIO**,

¹ Journal, Brit. Arch. Assoc., i. pp. 5, 7, 8. ² Brongniart, *Traité*, Pl. xxix.

³ Grivaud de la Vincelle, *Antiq. Pl.* xxxiii. 48. Janssen, *Inscr. Tab.* xxviii. 26-29; Gerhard, *Berl. ant. Bild.*, 182; R. Smith, *Collect.*, i. p. 3.

⁴ Jahn, *Jahr. d. Ver. von Alterth. im Rheinl.*, xiii. 105.

⁵ *Jahrb. Vereins Alterthumsfr. im Rheinl.*, i. 84, 92.

⁶ Virgil, *Ecl.* iii. 43-7, "pocula condita."

or innkeeper;" **SITIO**, "I thirst;" **VALIAMVS**, "may we hail;" **VT FELIX VIVAS**, "mayest thou live happily!"¹ **MERVM DA SATIS**, "give wine enough;" **SESE**, "may you live;" **FRVI**, "enjoy;" **EME**, "buy;" **REPLE ME COPO MERI DE ET**, "fill me up, host, wine is wanting;" **DO[S] DOS, PETE**, "seek;" **FERO**, "I give;" **VINVM TIBI DVLCIS**, "I bring you wine, my dear."² One of these **BIBE** vases was found at Treves,³ which confirms the idea that they are of the age of Constantine; **VINVM**, "wine;" **VITA**, "life;" **VIVE BIBE MVLTIS**; showing that they were used for purposes purely convivial. Such are the vases found at Étaples near Boulogne,⁴ the ancient Gesoriacum, and at Mesnil.⁵



No. 265.—Group of Vases of Inscribed Black Ware, principally from Cologne.

Some rarer and finer specimens from Bredene, in the department of Lis, have a moulding round the foot. Great quantities are found in England, Holland, Belgium, and France. It is found on the right bank of the Rhine. A variety of this ware was found at Crockhill in the New Forest, together with the kilns in which it was made, and a heap of potter's sherds, or pieces spoilt in the baking. The paste was made of the blue clay of the neighbourhood, covered with an alkaline glaze of a maroon colour, perhaps the result of imperfect baking; for the pieces when submitted again to the action of the fire, decrepitated and split. They were so much vitrified as to resemble modern stone ware, yet as all of them have proofs of having been rejected by the potters, it is probable that this was not the proper colour of the ware. Almost all were of the pinched-up fluted shape, and had no bas-reliefs, having been ornamented with patterns laid on in white colour. The kilns are supposed to be of the third century of

¹ Levezow, Verzeichn., s. 366 n., 1469.

² Jahrb. d. Ver. von Alterth. im Rheinl., xxxv. p. 49.

³ Wytttenbach, Forsch. über die Römisch. Alterth. in Moselthale, 8vo,

Trier, 1844, p. 121.

⁴ Roach Smith, Collectanea, I. Pl. iii. p. 3.

Jochet, Normandie souterraine, 8vo, Paris, 1855, p. 131.

our era,¹ and the ware was in local use, for some of it was found at Bittern.

The bottoms of two pots of this Roman ware found at Lyons showed that it was sometimes made of a very coarse and gritty paste with many micaceous and calcareous particles distributed through it, breaking with a coarse fracture of a dark red colour. The ware is covered with rather a thick coat of black glaze also exhibiting the same paste. The bottoms were impressed with a potter's name stamped in circular mouldings and disposed in circles, in characters of the later period of the Empire, and the ornamental grooves were subsequently made. One of these had **L. CASSI O**, perhaps *Lucii Cassii officina*—"from the factory

of L. Cassius;" the other had **FIRMINVS F**(ecit)—"Firminus made it." The name of Fortis, a well-known lamp maker and of Similis, **SIMILIS F.**, have been found on black ware at Aix.² This ware is very different—from the Castor ware and forms a totally distinct class, intermediate between the glazed and plain ware, sprinkled with mica. If the *ars cretaria* is pottery, as some suppose, the *negotiatores artis cretariæ* are earthenware merchants, some



No. 206.—Cup of Black-glazed Castor ware.

of whom traded in British potteries;³ and the name has been preserved of M. Messius Fortunatus, who united with it that of the *artes Pa[v]ementariæ* and *Pænulariæ*, and whose name is also found on Samian ware.⁴

The distribution of this pottery of Roman manufacture and style, whether of the Samian or other ware, is almost universal over Germany, France, and Eastern Europe, and in the West, extending through Spain and England. In Germany⁵ it has

¹ Akerman, in *Archæologia*, xxxv. 91-96; *Arch. Journ.*, March, 1853, p. 8.

² Rouard, *fouilles d'Aix*, p. 144, pp. 16-29.

³ *Jahrbuch d. Ver. von Alterth. im*

Rheinl. 1856, 61.

⁴ Orellius, 2029, 4304, 4466, 7258, 7259.

⁵ Wagener, *Handbuch*, 8vo, Weimar, 1842, Pl. 22, 23.

been found throughout the country, as at Alsheim, Cassel, Xanten, and Zahlbach. The sites of the legionary tiles have been already given. Of the German localities, however, Mayence seems to have been particularly active in its ancient potteries. Details of a still more precise nature are afforded of the different kinds of ware found in France. Thus at the Canal de Bourges in the department of the Cher¹ red Roman ware and that with a black micaceous paste were found; red ware at Esclas² near Darney in Vosges, at Limoges in the Haute Vienne,³ at Aix,⁴ and Nismes,⁵ in Provence and Languedoc, and at Vienne in Dauphiny; at Paris in the gardens of the Luxembourg, and at St. Geneviève. At Bordeaux were found the red ware, the black Roman ware and that with white, yellow, and red pastes.⁶ Large specimens of red ware of an elliptical shape were exhumed east of Thiers near Lezoux, together with moulds, stamps, and the remains of a pottery;⁷ as also near Clermont-Ferrand.⁸ Amphoræ joined with lead were found at Montlabathie-Saléon, near Aspres, in the High Alps,⁹ Chatelet, between St. Dizier and Joinville in Champagne, the Samian ware with potters' names, dull red ware, that of a yellowish-white tint, with a leaden glaze, and others of a black earth with a brown¹⁰ or black lustre. Roman red ware has also been discovered on the banks of the Seine near Asnières at Mount Ganelon, in Oise, at Compiègne,¹¹ near Beauvais,¹² and at Limeray near Dieppe, in Normandy;¹³ at Maulévrier near Caudedec in Normandy, together with coins of Gallienus and Constantine; at Sarthe near Mans, 2000 pieces, as well as the vitrified bricks of a furnace, and a cruse, with the name of Tertiolus, either maker or proprietor, were dug up in throwing a bridge over the river. They were all broken, some stamped with the names of Severus, Bassus, Crassus, and others. At Loiret in the Orléannais, in

¹ *Traité*, i. 144.

² M. Jollois, *Cimetière d'Orléans*, Pl. xvi.; Brongniart, l. c.

³ Brongniart, l. c.

⁴ Rouard, *Fouilles d'Aix*, 1841.

⁵ Ménard, *Antiq. de Nîmes*; Brongniart, i. 455.

⁶ Brongniart, i. 441; Grivaud de la Vincelle.

⁷ Jouannet de Bordeaux, *Antiquités Sépulchrales de la Gironde*; *Rec. Aca-*

démie de Bordeaux, 1831.

⁸ Brongniart, i. 445; *Mus. Cér.*, ix. 1, 8, 13; D'Allonville, *Campes Romaines du dép. de la Somme*, 4to, Clermont-Ferrand, Pl. ii., iii., iv., v.

⁹ Brongniart, i. 144.

¹⁰ *Ibid.*, 408, 445.

¹¹ Grignon, *Bulletin des fouilles faites par l'ordre du roi*, 8vo, Paris, 1774.

¹² Brongniart, l.c. 442.

¹³ *Ibid.*, i. 442, Pl. xxxv. 19.

Bréqueruque in the Pas de Calais, at Noyelles-sur-mer¹ in the department of the Somme, red, black, and yellow Roman ware have also been found; at Pagny-les-Châteaux vases and tiles.²

Some of the pottery found at Agen resembled the Samian, but was of a softer paste and exhibited some local peculiarities. The names of the potters also differed from those of the usual lists. It has been supposed that these vases might have been made by potters settled upon the spot, and it is certain that the Romans, whose villages must have been decorated by Roman workers in mosaic, had local potters. The trade in pottery in France was carried on with great activity in the Valley of the Rhone from Lyons to Vienne. The potteries of coarser ware it is thought may have been placed for facility of transport of their productions on the banks of rivers, while those of the finer materials were situated either close to the beds of finer clays or near the cities containing the largest populations. Potteries and furnaces of more *recherché* wares have been found at Serin, Francheville, Massues and Sainte-Foy, while a pottery for the coarser materials of ornamented brick-work, tiles, and bricks existed at St. Romain-en-Gall between Gisors and Sainte-Colombe.³ In Italy this ware has been found chiefly at Arezzo, and also at Hadria, Modena, and other northern sites. Fine specimens, far surpassing in size and art those of northern and western Europe, have been discovered at Capua.⁴

Of Western Europe it now only remains to mention Spain, in which country numerous specimens of this ware have been discovered. Saguntum, praised by Pliny⁵ for its calices, or drinking-cups, may have been one of the sites where this pottery was manufactured; Pliny places it in about the third rank. Martial⁶ mentions "a nest of seven little vases, *septenaria synthesis*, the clayey turning of the Spanish wheel, polished with the thick glaze of the Saguntine potter" as part of a dinner set of a person of moderate circumstances. In another place he says, "Nothing is more odious to me than the old cups of Euctus. I prefer the cymbia made of Saguntine clay."⁷ Sa-

¹ Brongniart, i. 442, 443; Rev. Arch., 1865, p. 246.

² Rev. Arch., 1863, p. 542.

³ Comarmond, Musée lapidaire de Lyon, p. 460.

⁴ Riccio, Notizie degli scavi del

suolo dell' antica Capua, 4to, Napoli, 1855, p. 13, tav. iv. v. viii.

⁵ N. H., xxxv. c. 46; Brongniart, i. 455.

⁶ Martial, iv. 46.

⁷ Ibid., viii. 6.

guntum appears to have manufactured boxes, cups,¹ cymbia, calices,² and lagenæ,³ or bottles. The actual ware found at Murviedo⁴ is classed under four different kinds, viz.: 1. The Roman red ware. 2. A cinereous kind. 3. Yellow with certain red spots. 4. Whitish terra-cotta, unglazed, of the colour of the clay used for bricks and tiles. The pieces of the first class were of the usual shape, and many had the names of the potters. The same remark applies to those of the second class. Those of the third class had only two branches of wild palm stamped inside; and those of the last kind had inscriptions incised upon the tiles and on necks of the amphoræ, some in Greek, as the name Hermogenes, or in Latin, as Lucii Herennii officina, "The factory of L. Herennius;" others apparently in the Celtiberian character. All were of the period of the Roman Empire, and the pottery resembled the Italian red ware.

In England the various kinds of Roman red ware are scattered all over the island, and specimens are everywhere turned up with the spade or the plough on all the old Roman sites. The pages of the 'Archæologia' are filled with descriptions of these remains, which have been discovered in abundance on the site of the City of London, principally near the bridges⁵ and sites of late improvements;⁶ at Gloucester;⁷ at Southfleet;⁸ great quantities have also been dug up on the banks of the Medway in the Upchurch Marshes, leading to Sheerness,⁹ together with a local fabric of a bluish-black ware. Roman vases of different wares have also been discovered at Chesterford,¹⁰ at Ickleton near Saffron Walden,¹¹ at Stanway,¹² at Mount Bures,¹³ at Colchester,¹⁴ and at Billericay.¹⁵ A kiln has been found at Ashdon;¹⁶ false Samian ware at Appleford¹⁷ and Comberton.¹⁸

¹ Martial, xiv. 108.

² "Calicum tantum Surrentum, Asta, Pollentia, in Hispania Saguntum."—Pliny, xxxv. 12.

³ Juv., v. 29.

⁴ Valcarcel, Barros Saguntinos, 8vo, Valencia, 1779; Rev. Arch., 1863, p. 228.

⁵ Archæologia, xxiv. Pl. xliii. xlv. xxvii. p. 190.

⁶ Bermondsey, Journ. Brit. Arch. Assoc., i. 313.

⁷ Archæologia, x. Pl. ix. 2, p. 131; Journ. Brit. Arch. Assoc., ii. 324.

⁸ Archæologia, Ib. p. 37.

⁹ Journ. Brit. Arch. Assoc., ii. p. 131;

Roach Smith, Collectanea, Pl. ix. x.

¹⁰ Neville, R. C., Ant. Explor., 8vo, 1847; Journ. Brit. Arch. Assoc., 173; Arch. Journ., xii. 85.

¹¹ Arch. Journ., vi. 17.

¹² Journ. Brit. Arch. Assoc., ii. 45.

¹³ Brongniart, Traité, i. 449; R. Smith, Collect., ii. p. 25.

¹⁴ Journ. Brit. Arch. Assoc., ii. 4, vii. 109; R. Smith, Collect., ii. Pl. xii. p. 37.

¹⁵ Journ. Brit. Arch. Assoc., iii. 250.

¹⁶ Arch. Journ., x. 21.

¹⁷ Journ. Brit. Arch. Assoc., iii. 328.

¹⁸ Arch. Journ. vi. 210.

At Mereworth,¹ Canterbury,² East Fairleigh,³ and Hartlip,⁴ Samian and other vases have been exhumed; but the most remarkable, as well as the earliest discovery of Samian ware, was on the Pan sand, off Margate.⁵ Castor ware has been found in the Hoo Marsh, near Rochester.⁶ At Richborough⁷ all sorts of ware have been discovered. Sussex abounds in Roman wares; Samian, and also the glazed maroon ware, having been found at Chichester,⁸ Newhaven,⁹ and Maresfield.¹⁰ Black unglazed ware has been found at Binstead,¹¹ and a local black glazed ware with the kilns and potteries in the New Forest.¹² Samian and other wares have been dug up at Dorchester, the Isle of Purbeck,¹³ Portland,¹⁴ and Exeter.¹⁵ Similar wares have been found at the Fleam Dyke,¹⁶ and throughout Cambridgeshire. A local fabric of a yellow Castor ware has been discovered at Boutham, near Lincoln;¹⁷ also at Towcester,¹⁸ Cirencester, and other sites in Gloucestershire. The red and black glazed ware, and the kilns for baking them, and other potteries, have been discovered at Castor,¹⁹ along the banks of the Nen,²⁰ at Sibson, and the Bedford purlieus. At Headington²¹ numerous mortaria of yellow Castor and other wares, and at Deddington²² Samian ware has been exhumed. A kiln of pottery, resembling the German, has been found at Marlborough. Samian and black glazed ware has been excavated at Bath, Samian and other Roman wares at York,²³ and in the north of England, at Caerleon and Carnarvon in Wales;²⁴ in fact throughout the whole of the island, and even in the Channel Islands.

In Holland Samian ware has been discovered at Rossem, Arentsburg,²⁵ Wijk bij Duurstede,²⁶ and elsewhere. In eastern Europe it is found in quantities along the Danube, Greece, Asia

¹ Arch. Journ., xi. 404.

² Ibid.

³ Journ. Brit. Arch. Assoc., ii. 4.

⁴ R. Smith, Coll., ii. p. 12.

⁵ Phil. Trans., xiv. p. 519; Shaw, History of Staffordshire Pottery, p. 93; Archæologia, v. 282, 290.

⁶ Journ. Brit. Arch. Assoc., v. 339.

⁷ R. Smith, Ant. Richborough, 8vo, Lond., 1850.

⁸ Arch. Journ., xi. 26; Journ. Brit. Arch. Assoc., iv. 158; R. Smith, Collectanea, 152.

⁹ Arch. Journ., ix. 263.

¹⁰ Journ. Brit. Arch. Assoc., v. 390.

¹¹ Arch. Journ., ix. 12.

¹² Ibid., 23, x. 8. ¹³ Ibid., vii. 384.

¹⁴ Ibid., x. 61. ¹⁵ Ibid., ix. 9.

¹⁶ Ibid., ix. 229, x. 224, 225; Short, W. T. P., Sylva Antiqua Isc., 8vo, Exeter.

¹⁷ Ibid., xiii. 173.

¹⁸ Journ. Brit. Arch. Assoc., vii. 109.

¹⁹ Ibid., i. 1. ²⁰ Ibid.

²¹ Ibid., vi. 58.

²² Arch. Journ., viii. 423.

²³ Ibid., vi. 36. ²⁴ Ibid., vii. 219.

²⁵ Leemans, Romische Oudheiden, 8vo., Leyden, 1842.

²⁶ Jannsen, Oudheidkundige Mededeelingen, 8vo, Leyden, 1842.

Minor, and the Isles, and at Balaclava and Kertch, having been carried by commerce beyond the limits of Roman conquests.

There is another kind of pottery found sparingly among Roman remains which has been supposed to be Roman. The paste is generally of a yellow colour, and over this has been laid a thick vitreous glaze, of a pale blue, green, yellow, brown, or olive. The shape in which it principally occurs is that of small jugs, cups, and lamps; but fragments of small vases and jars are also found. It is a later kind of the enamelled ware of the Etruscan sepulchres already described. It has been occasionally discovered in England, and some fragments found in the pits at Ewell, in Surrey, had a glaze produced by lead.¹ Many vases of this ware have been discovered in Italy, especially at Pompeii and Cervetri. Some are amphoræ, measuring 11 inches high; others in shape of jars, *ollæ*; of wine bottles, *urcei*; of the wine-skin, *uter*; small jars, cups, and lamps. The larger are ornamented with reliefs, *anaglyphæ*, or *emblemata*, dispersed at distant intervals on the surface of the vase, and stamped as *crustæ* from separate moulds, and then affused. The smaller vases, such as lamps, are made entirely in moulds. Their subjects are Hercules, Bacchus, a goddess sacrificing, Abundantia; on a lamp is a Gorgon, treated in the usual coarse style of Roman art. They have been supposed to be Alexandrian. Probably to this class of pottery belongs a remarkable vase with three handles, and as many medallions representing the busts of Serapis and Isis, Mars and Ilia, and two gladiators accompanied by their names.² There are in the Louvre some remarkable specimens of Greek glazed ware of the Roman period, found at Tarsus. The glaze appears to have been produced by lead; the colours are green, red, yellow, and blue. The objects, which are small, were made in moulds like the Roman red ware. The subjects are various patterns of leaves and flowers in relief. Amongst the fragments are portions of a vase with two handles, half of an oscillum or mask, and some fragments of red ware, like the so-called Samian, and of finer paste. One of these pieces, inscribed in characters, shows that it was later than the Antonines. A bottle also in the British Museum, ornamented with masks and other subjects in relief, and of a style almost mediæval, was found with Roman remains, and another annular bottle from Cyrene, previously described, belongs to the same class, where some specimens have been found, also at Pesth, in Hungary, and other sites.

¹ *Archæologia*, xxxii. p. 451.

² *Caylus*, vi. 107.

PART V.

CELTIC, TEUTONIC, AND SCANDINAVIAN POTTERY.

CHAPTER I.

Celtic pottery — Paste — Fabric — Ornamentation — Size — Shapes — Sepulchral use — British — Bascaudæ — Ornamentation — Triangular patterns — Bosses — Distribution — Scottish — Irish — Type of urns — Ornamentation — Distribution — Teutonic — Paste — Shapes — Hut vases — Ornamentation and distribution — Scandinavian pottery — Type — Analogy with Celtic.

It is difficult to draw a line of distinction between the Celtic pottery and the black Gallo-Roman ware, as this was evidently a local ware made upon a Roman type and according to the principles of Roman art. The colour is owing to carbon. Brongniart¹ assigns this ware to the ancient Gauls, while he considers the first to be Gallo-Roman. There are some varieties of this ware which in shape and fabric resemble the German pottery, and are ornamented with zigzags, salient lines, and reliefs in imitation of letters, arranged in zones or bands. Such pottery has been found at Gisors, in the tumuli of the ancient Gaulic races. It is coarse, of bad texture, very fragile, easily scratched with a knife, the paste either black or gray.

The pieces were often made upon the wheel, the marks of the potter's hands still remaining on the body of the vase; and where the foot has not been hollowed, indications appear of sawing from the chuck or piece by which it was affixed to the table.² They are rarely found of any considerable size, although some nearly as large as casks have been exhumed in

¹ *Traité*, i. p. 483.

² *Ibid.* p. 485.

Auvergne,¹ and in the Channel Islands.² Some of these vases were an improved fabric consequent upon the contact of the Celts with a more polished people like the Romans, who by degrees introduced a certain elegance and refinement into the arts of that comparatively barbarous people.

The pottery which had preceded this, and which is found in the barrows or tumuli of the early Celtic race among the remains of stone or bronze weapons, and rude amber and glass beads, is of quite a distinct character, more resembling in its general appearance the urns of the Scandinavians and the vases of other primitive people, above all of the Teutonic tribes, who had but little knowledge of the ceramic art. The paste consists of the clay found upon the spot, prepared without any irrigation, consequently coarse, and sometimes mixed with small pebbles, which appear to have been added for the sake of holding it compactly together. These pebbles often have been sufficiently baked to assume the milky-white colour that silica changes to under great heat. It has undergone a baking of a very imperfect kind, the paste being black internally, while at the sides it assumes the natural brown colour of the clay.

The vases of the Stone period found in the tumuli of Europe are generally of an urn shape, with wide open mouths, and tapering at the feet; the lip is bevelled, and overlaps, thus giving them a peculiar form. As it is impossible, owing to their very great friability, that they could have been of much use for domestic purposes, it is probable that they were expressly made for sepulchral rites. Their style of ornament is of the simplest kind, cords and bands are laid round or down the vase, or the pattern is punctured or incised with a tool, tooth, or pointed piece of stick or bone, for the lower compartment; while the upper appears to have been made by binding a long strip of twisted skin spirally round the urn. The principal ornament is the herring-bone, the same which appears on the torcs, celts, bracelets, and glass beads, and is, perhaps, a representation of the tattooing or the painted marks on the body in use amongst the ancient Gauls and Britons.³ A few seem to be imitations of wreaths and such other simple ornaments as were placed on Roman ware. These ornaments differ—each tribe and age probably adopting a different style; and while on most

¹ *Traité*, i. pp. 8, 11. In one of these the Emperor Tetricus (A.D. 268) buried Mertonix, *Rev. Arch.* 1857.

² *Journ. Brit. Arch. Assoc.* 1847, p. 309.

³ Lubbock, Sir J., *Prehistoric Times*, pp. 154-159.

vases they are sparingly introduced, some examples are covered with them in most elaborate style, from the lip to the foot. The size of these vases is by no means inconsiderable, being on an average from 18 to 25 inches in height, and from 13 to 22 inches in diameter; while some measure 32 inches in height and 4 inches in diameter.¹ They are all modelled by the hand, and show no trace of the wheel, and have always an overhanging rim. They have been classed as urns, incense cups, bowls, or vases for food, and cups for drinking. The urns are the largest, the vessels for food of a smaller size, but with open mouths like jars, the cups with a tall open neck and slightly globular body. They are found in the barrows, generally placed with their mouths downwards; like a dish-cover, protecting the ashes of the dead; beads and rude personal adornments of the Celtic races are found with them. The pottery of the Stone age in the settlements of the lake dwellings in Switzerland was of the same character, generally found in broken pieces or shreds, and rarely entire, the ornaments of the kind above described, with only one attempt to represent a plant. They were supported on stones, while those of the Bronze age had terra-cotta rings. Many had pierced projections for rings, and a few small holes at different levels supposed to be of use to make curds.² That found in the dolmens of Morbihan, in Brittany, generally broken, was rude and bore marks of the potter's nails; at Karnak it was yellowish-brown and polished, no celts were found with it³ or on other sites. It resembled the Irish.

The vases found throughout England and Wales belong to the class above described, and only differ from others by their simpler forms and less elaborate ornamentation. Many small urns and vases have been found in British barrows, sometimes placed inside others, and holding the ashes of children or of the smaller domestic animals. The urns of each tribe, and even period, differ in ornamentation, paste, and shape. Those found in cairns on the Welsh coast have often a striking resemblance to the urns of the Irish Celts. All these vases have large wide mouths; for the potter, not using a wheel, was obliged to fashion them by the hand, and could not make small necks or mouths by the fingers. They seldom have handles; one or two vases

¹ Akerman, *Archæological Index*, p. 186.
8vo., London, 1847, pp. 46, 47.

³ *Rev. Arch.*, 1865, pp. 262-310.

² Lubbock, Sir J., *Prehistoric Times*,

with such appendages only having been found, but in their place projecting studs with holes bored to admit a cord for suspension. Such vases have been called censers, but more probably were used as pots or lamps in the huts of the Aborigines. Their colour varies from a light yellowish-brown to an ashen-gray hue; and their ornaments are principally zigzag or triangular, hatched, zones, and herring-bone, chiefly placed on the bevelled rim or lip. A few have bosses or knobs in bands



No. 207.—Group of British Vases. The one in the centre is that of Bronwen.

around their body, and they are perhaps transitions to the Romano-British and Saxon ware, distinguished by their darker colour, bottle-shape, and stamped ornaments. The Romans appear to have termed these vases *bascaudæ*, or baskets. A few other objects, besides vases, were made of this material, such as cylindrical cases to hold vases, and beads, some reeded, apparently in imitation of glass or enamelled beads.

The most important discoveries of these remains are those made in Wiltshire, a county which has produced many monuments of its former Celtic inhabitants. Many urns have been

found in the vicinity of Dorchester;¹ others at Heytesbury² and Stourton,³ Barrow Hills,⁴ Lake,⁵ Upton Level,⁶ Everley,⁷ Stonehenge,⁸ Amesbury,⁹ Winterbourne,¹⁰ Fovant,¹¹ Durrington,¹² and Beckhampton, near Abury,¹³ at Oldbury Castle, Cherhill Down, near Devizes,¹⁴ Woodgates, near Salisbury.¹⁵ The west of England and Wales have probably produced the most interesting specimens of these urns, which, however, have been found in the South of England; those of the northern and western parts of the island are most highly ornamented. They have also been found in various places in Sussex, especially in the vicinity of Brighton, in tumuli on the racecourse; at Lewes,¹⁶ Storrington Downs,¹⁷ Sullington Warren,¹⁸ Alfriston,¹⁹ and Clayton Hill.²⁰ In the adjoining county of Hampshire similar urns have been exhumed at Arbor Lowe,²¹ at Bakewell,²² and at Broughton, in the Isle of Wight.²³ In Kent they have been found at Iffin near Canterbury,²⁴ and at Beedon in Berkshire.²⁵ Many vases of this class have been discovered at Blandford,²⁶ Dorsetshire, in the Isle of Purbeck,²⁷ and at Badbury Camp.²⁸ Others have been discovered at Torquay, in Devonshire.²⁹ They have been found at Broughton³⁰ and Wolden Newton³¹ in Lincolnshire, at Culford,³² at Felixstowe in Suffolk on the Matlow Hills; in the Fleam Dyke,³³ Newmarket Heath,³⁴ and Royston³⁵ in Cambridgeshire; at Drayton,³⁶ and at Stow Heath³⁷

¹ Archæologia, xxx. Pl. xvii.

² Sir R. Colt Hoare, Anc. Wilt., Pl. ix. viii.

³ Ibid., Pl. i.

⁴ Archæologia, xv., p. 343, xviii.

⁵ Sir R. Colt Hoare, Anc. Wilt., Pl. xxx.

⁶ Ibid., xi.

⁷ Ibid., xxii.

⁸ Ibid., xvi.

⁹ Ibid., xxiii. 4.

¹⁰ Ibid., xiii. 15.

¹¹ Ibid., xxiii. 4.

¹² Ibid., xvii.

¹³ Horsfield, Hist. Lewes, p. 48, Pl. v.

¹⁴ Times, 19 Feb. 1858; Roach Smith, Collectanea, I. Pl. xiv. p. 33.

¹⁵ R. Smith, Collectanea, i. 96.

¹⁶ Sussex Archæological Collections, i. p. 55.

¹⁷ Cartwright, Rape of Bramber, p. 128.

¹⁸ Sussex Arch. Coll., ii. 270.

¹⁹ Ibid., viii. 285.

²⁰ Journ. Brit. Assoc., Winch., 203.

²¹ Ibid., 194.

²² Arch. Journ., ix. 11.

²³ Journ. Brit. Arch. Assoc., 1856, p. 186.

²⁴ Arch. xxx. p. 327.

²⁵ Arch. Journ., vii. 67.

²⁶ The Barrow-diggers, 4to, Lond., 1839, p. 91.

²⁷ Journ. Brit. Arch. Assoc., vii. 385.

²⁸ Arch., xvii. 338.

²⁹ Vase Room, Brit. Mus.

³⁰ Arch. Journ., viii. 343.

³¹ Ibid., vi. 184.

³² Journ. Brit. Arch. Assoc., ii. 63.

³³ Arch. Journ., ix. 226.

³⁴ Ibid., iii. 225.

³⁵ Arch., xxxii. p. 359.

³⁶ Journ. Brit. Arch. Assoc., v. 154, xxvii. 359.

³⁷ Ibid., viii. 59, Pl. 9.

between Tullington and Aylsham in Norfolk, and at Brandon.¹ In the midland counties similar vases have been discovered at Castor,² and Brixworth,³ at Brassington Moor,⁴ and Kingston and Larks Lowe⁵ in Derbyshire,⁶ at Kingston-upon-Stour,⁷ and at Great Malvern⁸ in Worcestershire. In Shropshire these vases have occurred at Bulford⁹ and at Newark, while remarkable examples allied to the Irish urns were found at Port Dafarch,¹⁰ Holyhead in Anglesea, at Mynnyd Carn Goch in Glamorganshire,¹¹ and on the Breselu Hills¹² in Pembrokeshire. One of the most remarkable is the vase which is supposed to have covered the ashes of Bronwen the Fair, the daughter of Llyr Llediaith, the aunt of Caractacus, A.D. 50, found in A.D. 1818, on a carnedd or grave on the banks of the Alaw.¹³ In the north of England they have been discovered at Scarborough,¹⁴ York,¹⁵ Bernaldy Moor, near Cleveland;¹⁶ Fylingdale, near Whitby;¹⁷ the Way Hagg, near Hackness;¹⁸ Furness, in Lancashire;¹⁹ Jesmond, near Newcastle-on-Tyne;²⁰ Black Heddon, in Northumberland, and elsewhere;²¹ and lastly at L'Ancrese, in Guernsey,²² and Alderney,²³ amidst the barrows or tumuli which formed the graves of the early Celtic population, although in smaller numbers than vases of the different Roman wares.

The early pottery of Scotland found in the graves of the ancient inhabitants, principally of those of the so-called bronze period, anterior to, and contemporary with, the Roman conquest of Britain, is exactly like that of the rest of the island. The vases are of two classes; those feebly baked and made by the hand, and those which appear to have been turned upon the wheel.²⁴ The first comprising the urns, or *bascaudæ*, used

¹ R. Smith, *Collectanea*, I. Pl. xv. 103, 106, 107; *Arch.*, xxx. 458.
p. 34.

² *Journ. Brit. Arch. Assoc.* 1853, 106.

³ *Ibid.*, iv. 142.

⁴ *Arch. Journ.*, i. 248.

⁵ R. Smith, *Collectanea*, I. Pl. xxi.
p. 60.

⁶ *Journ. Brit. Arch. Assoc.*, ii. 62.

⁷ *Arch. Journ.*, iii. 154.

⁸ *Ibid.*, vii. 67. ⁹ *Ibid.*, vi. 319.

¹⁰ *Ibid.*, x. 177.

¹¹ *Arch. Cambr.*, 1856, 65.

¹² *Arch. Journ.*, x. 177.

¹³ *Ibid.*, vi. 326.

¹⁴ *Journ. Brit. Arch. Assoc.*, iii. 194,

¹⁵ Wellbeloved, *Descr.* p. 8.

¹⁶ *Arch. Journ.*, i. 412.

¹⁷ *Ibid.*, xiii. 95.

¹⁸ *Journ. Brit. Arch. Assoc.*, vi. 1.

¹⁹ *Arch. Journ.*, iii. 68.

²⁰ *Ibid.*, x. 3.

²¹ As at Rombalds Moor, *Arch.*
xxxvii. 306.

²² *Arch. Journ.*, i. 142, 149.

²³ Clay beads, *Journ. Brit. Arch.*
Assoc., iii. 11.

²⁴ Wilson, *The Archæology and Pre-*
historic History of Scotland, 8vo, Edin-
burgh, 1851, p. 281.

for covering the ashes of the dead, often measure as much as sixteen inches high, and have the usual bevelled lip; a few cups, and lamps with small side handles for a cord to sling them, and domestic vases resembling in shape the Roman olla, have been also found. They are all wide-mouthed, and may have been used for quaffing the Pictish heather ale. Their ornamentation also is of the simplest kind, consisting of the fern-leaf pattern, the zigzag, and herring-bone. A few vases are ornamented all over the body as well as lip, and resemble those found in Ireland and upon the Welsh coast. Others have indented patterns. These vases have been found all over Scotland, at Ronaldshay in Orkney,¹ Craikraig in Sutherlandshire,² Banffshire,³ Montrose,⁴ Kinghorn in Fifeshire,⁵ at Shealloch near Borthwick, and at Edinburgh;⁶ at Coilsfield,⁷ at Banchory⁸ and Memsie⁹ in Aberdeenshire, and at Whitsome¹⁰ in Berwickshire.

The urns discovered in Ireland resemble the British in their form and material, but are often finer in colour, more complex in shape, and more elaborate in ornament; the whole body of the urn being decorated with punctured marks, lines, zones, zigzags, and bands. The paste is generally red, simple, unlevigated, and mixed with sand or flint pebbles, or micaceous clay. The vases are cased with fragments of quartz and felspar, and are black or dark brown inside, from the incandescent bones, or the fuel placed in them. Their exterior is gray, brown, or light red. Some urns have a peculiar shape, the upper part, surmounting the jar-shaped body, being in the form of a truncated cone.¹¹ The prevalence of triangular and hatched ornament is peculiarly Celtic, and appears on the gold objects as well as the urns. The potter never used stamps, but only his nails, fingers, or flints, to make the ornaments. In the Irish urns the resemblance to basket-work, in which coloured patterns were worked is still more distinct than in the British. Some of the ornaments are bands of deep ovals, like a chain pattern, or spiral and striated bands like Scandinavian metal-work. The urns generally held or covered the ashes of the dead, but they were sometimes placed around the unburnt body. They are found in stone kists holding one or two urns, outside the cromlechs or tumuli, or imbedded in the earth, or in the crom-

¹ Wilson, p. 286.² Ibid., p. 285.³ Ibid., p. 283.⁴ Ibid., p. 287.⁵ Arch. Scot., iv. 298, Pl. xii.¹⁰ New Stat. Arch. Berwick, ii. p. 171.⁶ Wilson, p. 284.⁷ Ibid.¹¹ Cf. the one from Cairn Thierna.⁸ Ibid., p. 290.⁹ Ibid., p. 333.

Arch. Journ., vi. p. 191.

lechs themselves, filled with calcined human and animal bones, generally, but not always, with their mouths upward. Shell necklaces, stone weapons and rude objects are found with them.¹ The most remarkable and beautiful are those found at Cairn Thierna,² county Cork, and at Killucken, county Tyrone.³ Others have been discovered in a cromlech at Phoenix Park, and Hill of Tallaght, Dublin;⁴ at Kiltale and Knowth, county Meath;⁵ at Powerscourt, Kilbride, Lugnagroagh, county Wicklow;⁶ at Mount Stewart, Ballynatty, county Down;⁷ Mayhora, Castle Comar, Coven, Kilkenny;⁸ and at Mullingar;⁹ at Ballagoddine and Rathborn, county Sligo; at Athenry, in Galway; Coolnakilly, Dunagore, in Antrim; Crowenstown, in Westmeath; Donaghmi, in Donegal; Kilmurry, in Kilkenny; at Hill of Rath, county Leith, from 150 to 200 urns were found, and at Killinagh, county Cavan.¹⁰ They are anterior, and quite free from all traces of the Roman civilisation. Every locality had a different type.

The Roman dominion in Gaul had so completely swept away the distinct traces of the Celtic potteries, that it is difficult to point out any which can be referred to the Gauls before the Roman conquest.¹¹ Such as are found, mixed up with later remains, do not show that peculiarly Celtic type and ornamentation which are seen on the vases of the British Isles. A few, however, supposed to be early Celtic, have been found at Fontenay-le-Marmion, in Calvados, near Dieppe, and in Brittany, made of a black earth, badly prepared, filled with pebbles, breaking with a porous fracture. Their paste is externally of a rusty colour, and black inside. It breaks readily when dry, and can be ground to powder by the finger. Wetted it assumes the hue of decayed bark; submitted again to the furnace it turns to a brick-red colour, but becomes more brittle. These vases are of the rudest shape, and have neither been made in a mould nor turned upon the wheel, but fashioned by the hand, or scooped by rude instruments.¹² It has been supposed that a certain class of pottery, formed of black clay mixed with white

¹ Wilde, W. R., *Cat. of Antiq. of the R. Irish Acad.*, 8vo, Dublin, 1857, pp. 173-179.

² *Arch. Journ.*, vi. p. 191, Plate.

³ *Journ. Arch. Assoc.*, i. p. 224; Akerman, *Arch. Index*, Pl. ii. 51.

⁴ Wakeman, *Handbook of Irish Antiquities*, pp. 5, 155.

⁵ Molyneux, *Essay on Danish Mounts*.

⁶ *Arch. Journ.*, vi. p. 192.

⁷ *Dublin Penny Journal*, i. p. 108.

⁸ *Arch. Journ.*, viii. 200.

⁹ *Archæologia*, ii. p. 32.

¹⁰ Wilde, *Cat.*, pp. 187-92.

¹¹ Caumont, *Cours*, i. p. 255.

¹² Caumont, *Bull. Mon.*, v. 164; xiii. 111.

pebbles, or ground-up shells, varying in colour from a deep black to a blackish-gray or rusty colour, and sometimes glazed or coated with a carbonaceous black coating, is also of the early Celtic period. The walls of the vases are thicker and the paste more adhesive than the earliest Celtic, while the forms prove an acquaintance with Roman art, and cannot be assigned with certainty to the earlier epoch. They have been found at Abbeville and Portelette. The peasants suppose they grow in the earth.¹

Throughout the whole of Germany various kinds of pottery have been discovered. They are, however, reducible to three great classes. That of the early native population prior to the invasion of the Romans; that made during the Roman conquest, which although exhibiting local peculiarities of paste and ornamentation, belongs to the Roman wares; that imported, consisting of red ware made at Aretium, Capua, Modena, and other places in Italy. The two last classes having been already described, there only remains the first, which has, unfortunately, not been hitherto carefully discriminated from the others. It must be borne in mind that the Celtic and Anglo-Saxon wares, one class of Teutonic pottery discovered in England, are easily discriminated, the latter being more bottle-shaped, made of a dark paste, with thinner walls, with oblate globular bodies, narrower necks, and having stamped around them a regular band of ornaments, from a die of bone, wood, or metal.

Urns very similar to those of the Celtic potteries have been found all over Germany, along with the remains of the Teutonic races. They are assignable to an age antecedent to and co-ordinate with the Roman Empire, and bear considerable resemblance to those of the Pagan Saxons. They are friable in texture, with punctured patterns, and are grouped round the corpses in the graves of the Teutonic tribes, or are employed to hold their ashes or offerings to the dead.² They are intermediate between the Mexican, early Greek, and Anglo-Saxon, which they most resemble. The paste of some of these urns is very friable, that of others rings like stone ware when struck by the hand. It is composed of clay and sand, intermixed with particles of white, yellow, red, or brown mica, which seems to have been introduced either to strengthen the clay or produce a glittering appearance.³ The colour of the paste varies according to

¹ M. Ravin in M. Boucher de Perthes, *Ant. Celt.*, p. 509. *Rev. Arch.*, 1860, p. 395.

² Keferstein, *Keltisch. Alterth.* 8vo,

Halle, 1846, ss. 311-313. Bastian u. Hartmann, *Zeitsch. f. Ethnol.*, II. Bd. 1869, s. 244, t. viii.

³ Klemm, *Handbuch*, s. 169.

the localities. The vases at Rossleben and Bottendorf consisted, partly of yellow earth, partly of black, mixed with white quartz pebbles. Those at Bergen, in Hanover, were of unctuous earth, with a shining blue coating. Urns of gray or brown paste have been discovered between Cacherin, Gisborn, and Langendorf, in the country of the Wends. In Lauenstein the pottery is gray and well baked. In Lausitz and Silesia its colour is all varieties of brown, gray, and black, and it is the remains of a Sclavonic population.¹ Many of the smaller vases have, as in the Celtic pottery, been modelled by the hand, but the larger urns bear decided marks of having been turned upon the wheel. Among them are found saucers, plates, cups, goblets with one handle, jars, small amphoræ, and bottles. The handles are generally small, but in some of the jugs they are as large as those found under the Romans. They are rarely moulded at their edges. Some few vases are divided into inner vases, as if used like little boxes; others have feet to stand upon. Their ornaments are either painted with colours, or moulded, or engraved. Generally the artist has been content to raise bosses in circles, a series of lunettes upon the clay of the vase, or bosses pressed out from within, or studs laid on in separate pieces; but in some instances, as in the Etruscan canopi and Egyptian vases, he has moulded a human head with more or less skill, but always rudely. Another mode of decoration was that of puncturing or incising the paste.² The ornaments were the hatched lines, bands of points concentric to the axis of the vases, zig-zags, screw lines perpendicular to the axis, mæanders, chequers, network lines, semicircles and dots, diagonals, triangles, lunes, and pentagonal ornaments, all peculiar to the Teutonic pottery. Some of the ornaments, such as the mæander, are probably as late as the Roman Empire. The ornaments of other vases are



No. 208.—Anglo-Saxon Urn. From Norfolk.

¹ Worel, J. E., *Grundz. d. Böhm. Alterth.*, 8vo, Prag, 1845, s. 12, Taf. iv.

² Brongniart, *Traité*, i. 471.

painted in red and yellow by means of ochreous earth, and in black by black-lead. These are arranged in parallel zones or lines. The vases found in Central Germany, between the Weser and the Oder, are more ornamented than those of the North.¹ At Nordendorf where many urns of a later period were found, pots and pans were only discovered in female graves.²

The principal shapes are, cups with or without small handles; pots resembling the British urns, with bevelled mouths, found near the Black Elsler, small one-handled cups like the modern tea-cup; goblets, of which the most remarkable are the long-necked double-handled of the Wends, others in the shape of modern tumblers, flasks, and bottles; diotæ or amphoræ with small handles. Some urns resemble, by their tall necks and bosses, the Anglo-Saxon, and a remarkable kind of urn has a broad hemispherical shoulder and long pointed foot, resembling those in which olives are still transported. Some few are apparently toys, such as the rattles found at Bautzen and Oschatz, and a bird found at Luben; others have been found³ with human feet, in shape of horns, pierced for censers, or grouped in threes. But a scientific classification of the German potteries, according to race and age, is a research which would require a volume alone.

Vast quantities of them have been discovered in the tumuli of Schkopau, near Merseburg,⁴ at Kablert,⁵ at the ancient Suevenhoek or Schwenden Hügel, Swedes' Hill, the greater part however broken by rabbits, and in Saxony between Dresden and Meissen, and near Leipzig, in the village of Connewitz; at the mouth of the Black Elsler, near the Elbe, 800 tumuli have been opened, and various vases have been found near Gusmandorf, on the right bank of the Elbe.⁶ The Hanover urns⁷ are thick, with open mouths, rudely ornamented with hatched zones, zigzag and triglyph lines and rude ovolos. There are jugs, bowls, two-handled vases with spouts. At Mecklenburg the vases assume more of the Scandinavian type.⁸ Similar urns have been found at Kummer, Stolpe, Dobbersten, Spornitz,

¹ Klemm, Handbuch, s. 171.

² Rasen, Die Grabstätte bei Norden-dorf, 8vo, Aug. 1844.

³ Klemm, Handbuch, xii. xiii. xiv.

⁴ Brongniart, i. p. 476; Kruse, Deutsch Alterth., Halle, 1824, i. p. 73, Pl. 1.

⁵ Janssen, L., Gedenkteeken, 8vo,

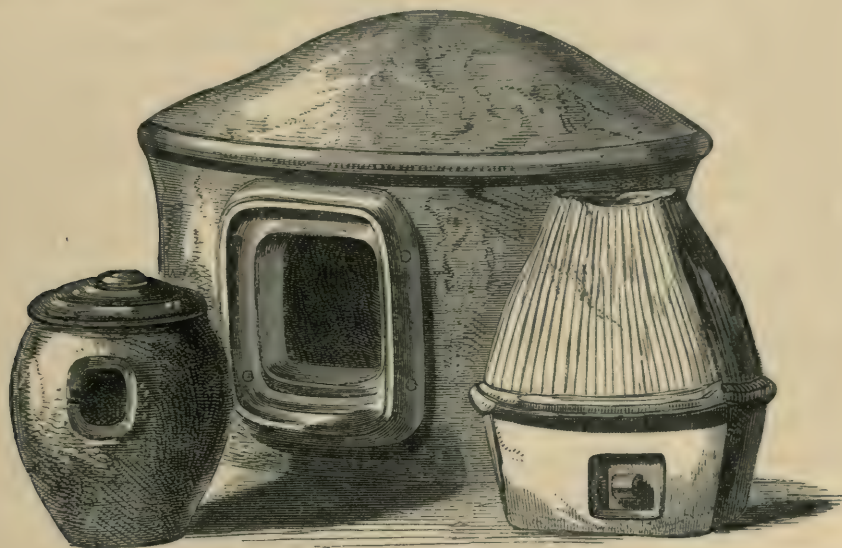
Utr., 1836, 1-11, at Merseburg. Ibid., v.

⁶ Brongniart, i. p. 476; Wagner in Kruse, Arch., iii. pt. ii. p. 16, et seq. Pl. i. ii.

⁷ Lendeschmidt, Heft III., Taf. iv.

⁸ Schrötter and Lisch, Museum Frideric-Franciscum, Leipzig, 1827.

Marnitz, Ludwigslust, Timkenberg, and Stargard. The vases found in Western Germany, on the banks of the Rhine, have moulded lips like the Roman ware, and are apparently made after Roman types. They have been found at Schierstein and Kemel, and in fact throughout all Germany. Some urns resembling in their paste, shape, and decoration the Scandinavian and English were found at Waldhausen,¹ in cromlechs with stone and bronze weapons.²



No. 209.—Group of Hut-shaped Vases, from Halberstadt, Kiekindemark, and Aschersleben.

Some remarkable sepulchral urns resembling those of the early inhabitants of Alba Longa, already mentioned, have been found in Germany, and are distinctly Teutonic. They occur in the sepulchres of the period when bronze weapons were used, and before the predominance of Roman art.

A very curious urn of this kind, supposed to represent a lake dwelling, is in the museum at Munich. It represents seven cylindrical huts and a porch, and is ornamented in front with a spiral device of the character of the Bronze or even Iron period.³ One found at Mount Chemnitz, in Thuringia, had a cylindrical body and conical top, imitating a roof. In this was a square orifice, representing the door or window, by which the ashes of

¹ Spetzler, *Opfer- und Grab-Alterthümer zu Waldhausen*, 4to, Lübeck, 1844, Pl. v. Nos. 1-4.

² Estorf, *Heidnische Alterthümer*, fo.,

Hanov., 1646, Taf. iii.

³ Lubbock, Sir J., *Prehistoric Times*, 8vo, Lond., 1869, p. 51.

the dead were introduced, and the whole then secured by a small door fastened with a metal pin. A second vase was found at Roenne; a third in the island of Bornholm. A similar urn exhumed at Parchim had a shorter body, taller roof, and door at the side. Still more remarkable was another found at Aschersleben, which has its cover modelled in shape of a tall conical thatched roof, and the door with its ring still remaining. Another with a taller body and flatter roof, with a door at the side, was found at Klus, near Halberstadt.¹ The larger vases were used to hold the ashes of the dead, and are sometimes protected by a cover, or stone, or placed in another vase of coarser fabric. The others are the household vessels, which were offered to the dead filled with different viands. Some of the smaller vases appear to have been toys.

Extraordinary popular superstitions have prevailed amongst the German peasantry as to the origin and nature of these vases, which in some districts are considered to be the work of the elves; in others to grow spontaneously from the ground like mushrooms; or to be endued with remarkable properties for the preservation of milk and other articles of food.² Weights to sink nets, balls, discs, and little rods of terra-cotta are also found in the graves.

Connected with this class, and finishing as it were the series of these remains, is the Scandinavian pottery, which resembles in many particulars that of the Teutonic populations, and is intermediate between the Celtic and the earlier or Pagan Saxon. Its paste is coarse, and much interspersed with calcareous substances and particles of mica.³ It was made of the local clay and not turned on the lathe, but fashioned with the hand in the lap, a method still retained in Scandinavia.⁴ It is probable that it was baked in a way still practised in Scandinavia, namely, by placing the pieces in a hole in the ground, and surrounding them with hay, which is then burnt; a feeble process, indeed, but yet sufficient for vases only intended to cover the ashes of the dead.⁵ The paste is either of a very dark gray, or of a light brown colour. Such at least are those in the Museum at

¹ Lisch, Ueber die Hausurnen, 8vo, Schwerin, 1856.

² Keferstein, Kelt. Alt., 311; Büsching, Die heidnischen Alterthümer Schlesiens, fo., Leipz. 1830, Taf. iii. 2a, b. Found with terra-cotta toys, one in

shape of a bird. Taf. vi. ix. 5.

³ Brongniart, Traité, i. p. 480, Pl. xxvi. xxvii.

⁴ Ibid.

⁵ Brongniart, Mus. Cér., x. figs. 10, 11.

Sèvres. The form is more regular than the Celtic, but not so good as the Roman; the ornaments are also more distinct, but the baking is feeble.

The prevalent shape is the *olla* or jar, some of which have perforations or little handles at the sides, apparently for cords by which they might be carried. Some rare examples have conical lids. Smaller vases of other shapes are also found. The prevalent ornamentation is the fret or herring-bone, and triangular bands, arranged horizontally or vertically to the axis of the vase; the *mæander* also occurs.¹ They are found in the oldest tombs of the so-called Stone period,² and held or covered the ashes of the oldest inhabitants of the Cimbric Chersonese.

In the specimens of this ware hitherto published, the shapes bear a resemblance to those found in Greece and Germany rather than in England. Thus, an elegantly formed hemispherical cup, another with two large handles resembling the Greek *skyphos*, a *diota* and *amphora* with tall and narrow cylindrical necks, apparently well turned, have been attributed to the stone period.³ Such vases were apparently turned on the wheel, and could hardly have been moulded by the hand. The vases of the Bronze period also bear more resemblance to the German than British pottery. The most remarkable shapes are the *hut-urn*, a kind of *amphora*, and a tall jar surmounted by a cover.⁴ The remains of the Iron age are contemporary with the Saxon or Christian period, and belong to another branch of the study of the fictile art. A small cylindrical bushel with an iron hoop and handle, from Bergen, in Norway, in the British Museum, is very like the Early British, of brown colour, with diagonal workings and micaceous. It is rather later than those of the Iron Age.

Future researches, more accurate observations, and scientific examination of the remains of the Northern races, will help to class more strictly the pottery of the rude tribes, to assign its ethnological character, and geographical distribution. Amongst those remote from Roman conquest, or those antecedent to the

¹ Hist. Mittheil. v. k. Gesell. für Nord. Alterth., 8vo, Kopen., p. 835, p. 102.

² Janssen, De Germansche en Noord-sche Monumenten van het Museum te Leyden, 1840, 8vo, Leyd., p. 20, Pl. ii.;

Worsaae, Primæval Antiquities of Denmark, by J. W. Thoms, 8vo, Lond., 1849, p. 21.

³ Worsaae, Afbildninger, 4to, Kjöbenhavn, 1854, pl. 16.

⁴ Ibid., pl. 54.

rise of the Empire of the West, may be traced ornaments and types which show the influence of a higher civilisation. The slave's ashes in the *olla* of the Eternal City, those of the unconquered chieftain of the North in his rude urn, the Etruscan larth's in the model of his house, the Teutonic leader's in his hut-shaped urn, the Briton's ashes covered by the inverted jar, the Roman legionary laid in his last home roofed with tiles, show one common idea of sepulture, one universal application of the potter's art.

Yet time and patience unclothe many mysteries. There are in art, as in literature, certain diacritical signs, which enable those initiated to fix what appears at first sight to elude apprehension. Not only each tribe and family use a separate type of shape and ornamentation, but even these are in their turn insensibly influenced by time and external circumstances. Hence the advance and progress of certain races, as relates to themselves or as compared with others, are to be seen in their monumental remains. For the history of those races which have left no written records, no inscribed memorials, their pottery is an invaluable guide. It may be compared with those fossil remains by which man attempts to measure the chronology of the earth, for the pottery of each race bears with it internal evidence of the stratum of human existence to which it belongs. Its use is anterior to that of metals; it is as enduring as brass. All the pottery of the northern races is of the lowest order with respect to those qualities which characterise excellence in the potter's art. Their kilns, it is evident, were of the rudest and feeblest kind; little care was paid to the preparation of the clay, and the fashioning was a mere rude modelling with the hand. The simplest kind of ornamentation delighted the inhabitants of the rude huts of the north. In no instance has the potter left either his name or other inscription on the vessels he made; and their age and fabric have to be searched for in the objects which surround them, or in the character of the locality where they are found. Great doubts will for some time prevail as to their actual age, and even the divisions of time supposed to be marked by the so-called ages of Stone, Bronze, and Iron are not definitely settled. When the potter's art arrives at perfection, it charms by the impress which embellishes it, but the examples in its infancy instruct by the clue they afford to the primitive state of mankind. A due knowledge of the great distinction of the various products of the

art of pottery amongst the ancients is essential to a perfect knowledge of the relative antiquity of races and sites. The use of letters is comparatively recent, the glyptic and graphic arts only exist in their later forms as exercised on unperishable materials; but in every quarter of the world fictile fragments of the earliest efforts of the human race lie beneath the soil, fragile but enduring remains of the time when the world was in its youth.



APPENDIX.

INSCRIPTIONS ON TILES.

THE number of inscriptions on these tiles is so great that they would occupy too much space for the Appendix. The principal will be found in Fabretti, *Corp. Inscript.*, c. vii. pp. 512, 513; Donius, *Inscr.*, p. 98; Maffei, *Mus. Veron.*, p. 109; Boldetti, *Osserv. sopra i cimiterj di Roma*, Vol. i., pp. 527-531; A. de Romanis, *Le Antiche Camere Esquiline Rom.*, 1822, Tav. v. p. 45; Schöpflin, *Alsat. Illust.*, T. i. p. 511, *Museum*, p. 108, Tab. ix.; Hagenbuch, *De figlinis in circulo sive in orbem inscriptis in Orellius' Corp. Inscript. Lat.*, II. p. 37, s. 22; Bellermin, *Die alt-Christl. Begräbnisse*, p. 62; D'Agincourt, *Pl. lxxxii.* pp. 82-88; Janssen, *Mus. Lugd. Bat. Inscript. Græc. et Latin.* Tab. xxvii. p. 121; Steiner, *Corp. Inscr. I.* pp. 253, 301, 329, 337, 345; II. pp. 19, 112, 140, 149, & foll.

STAMP OF LEGION.	TITLE.	LOCALITY.
LEG. I. AD	Adjutrix.	Mayence, Wiesbaden, Darmstadt.
LEG. I. MIN.	Minervia.	Voorburg.
LEG. I. MEN.	Minervia.	Nimeguen.
LEG. I. PR. MIN.	Prima Minervia.	Voorburg.
LEG. I. MR.	Minervia.	Augst, Wijk bij Duurstede.
LEG. I. M. ANT.	Minervia Antonina.	Voorburg.
LEG. I. M., MP MP.		Augst.
LE. M.		Bonn.
LEG. I. M. P. F.	Pia Fidelis.	
LEG. I. M.		
L. I. M. [DIVVS } AVGVS.] }		Wiehelhof.
LEG. II. ITA.	Italica.	Ems.
LEG. II.		Ems, Obernburg.
LEG. II. AVG.	Augusta.	Caerleon.
LEG. II. AVG. ANT.	Augusta Antonina.	Caerleon.
LEG. III. M.	Martia Victrix.	Scotland.
LEG. IV.		Xanten.
LEG. IV. (VIR SEV. PLAC. F.)		
LEG. V. M.	Macedonica.	Baden.
LEG V		

STAMP OF LEGION.	TITLE.	LOCALITY.
LEG. V. P. F. M.	Pia Fidelis Macedonica.	Cleves, Nimeguen.
LEG. V. M. MAC.		Xanten.
[TLVSEN SEVI]		
VICTRIX PF [LD.		
F.C. LVC SECVN-		
DI.]		Xanten.
LEG. VI. V.	Victrix.	Nimeguen, Augst, Xanten.
LEG. VI. V. P. F.	Victrix Pia Fidelis.	Birten, Darmstadt.
LEG. VI. P.		Rodenkirchen.
LEG. VI. P. F.		Aix-la-Chapelle, Windisch.
LEG. VI. VICTRIX.		Aix-la-Chapelle.
VICTR.		Calcar.
LEG. VII.	Galbiana.	
LEG. VIII. AVG. AR.	Augusta Armenia Felix.	Niederbiber, Baden, Hod-
FE		desdorf.
LEG. VIII. AVG.	Augusta.	Birten, Mayence, Nidd, Wies-
		baden.
LEG. IX. VIC.	Victrix.	York, Xanten.
LEG. IX. HISP.	Hispanica.	York.
LEG. IX. MAC.	Macedonica.	Baden.
LEG. X. F.	Fretensis.	Jerusalem.
LEG. X. (G.)	Gemina.	Caer Rhyn, Nimeguen, Xan-
		ten.
LEG. X. G. P. F.	Gemina Pia Fidelis.	Voorburg, Vienna.
LEG. XI. C. P. F.	Constans Pia Fidelis.	Kloten.
LEG. XI. C. P.		Kloten.
LEG. XI. C.P.F. G.	Claudia Pia Fidelis.	Windisch, Oberculm, Griess-
P.F.		lingen, Hufingen, Win-
		disch.
LEG. XII. F.	Fulminatrix.	Mayence.
LEG. XIII.		Vienna.
[SEMPERONIVS	Gemina.	
SABELLIAS		Winterich.
CRESENTIOF		
IVL. PRIMVS		Hochst.
HELVIVS MOI-		Nidd.
ANS]		
LEG. XIII. G M. V.	Gemina Martia Victorix.	Baden, Mayence, Petronelli,
		Zahlbach, Wiesbaden.
LEG. XIII.		
LEG. XIV. G.M V.	Transrhenana Germanica.	Dormagen, Petronelli, Nidd.
LEG. XV.		Nimeguen, Wiesbaden.
LEG. XV. A.P.	Augusta Pia.	Petronelli, Xanten.
LEG. XVI.		Neuss.
LEG. XVII.		Voorburg
LEG. XVIII. F. P.	Firma Primigenia.	Vetera.
LEG. XIX. P.	Primigenia.	Xanten.
LEG. XX. PR.	Primigenia.	Cleves, Neuss, Nimeguen.
LEG. XX. V. V.	Valeria Victorix.	Chester, Nimeguen.
LEG. XXI. R RAP.	Rapax.	Mayence, Xanten, Ruck-
RP.		ingen, Grosskrotzenburg,
		Hochst.
LEG. XXI. IS [C. VI.	Secunda Constans Victorix.	Kloten.
LEG. XXI. C.		
LEG. XXI. G.R.	Gallica Rapax.	Windisch.
LEG. XXI. S.		Kloten, Baden.
LEG. XXI.		Wiehelhof.
LEG. XXI. S. C. VI.		Windisch.

STAMP OF LEGION.	TITLE.	LOCALITY.
LEG. XXII. P. P. F. CV.	Primigenia Pia Fidelis.	Mayence, Xanten.
LEG. XXII. PRI.	Primigenia.	Niederbieber, Bergen, Heddernheim, Wiesbaden, Marienfels, Coblenz.
LEG. XXIII. G.	Gemina.	Xanten, Stockstadt, Hoheberg.
LEG. XXIV.		Darmstadt.
LEG. XXV.		
LEG. XXVI.		
LEG. XXVI. S.C. VI.	Severa Claudia Sexta.	
LEG. XXVII.		
LEG. XXVII.		
LEG. XXVIII.		
LEG. XXIX.		
LEG. XXX. VAL. S.A.A.	Valeriana Severiana Alexandrina Augusta.	
LEG. XXX. V. V. P. F.	Ulpia Victrix Pia Fidelis.	
LEG. XXX. V. V.	Ulpia Victrix.	Nimeguen, Rodenkirchen, Aix-la-Chapelle, Xanten.
LEG. XXX.		Nimeguen, Hooldorn, Calcar.
LEG. XXX. V. VI.		Nimeguen, Voorburg.
LEG. XXX. [COP. F.]		
LEG. XXXIX.	Primigenia.	Xanten.
LEG. CISRHENANA		
LEG. TRANSRHENANA GERM.	Transrhenana Germanica.	Bonn.
COHORTS.		
PRIMA COH. QV.	Quorquenorum	Nimeguen.
COH. III.		
COH. III. VIND.	Vindelicorum	Niederbieber, Helferich, Bischofshof, Saalburg.
COH. III. VINDELICO V M I.		
COH. III. T R.	Trevirorum	Hoheberg.
COH. III. A Q.	Aquitanorum	Stockstadt. Ruckingen.
COH. E. A Q.	Equitum Aquitanorum	
COH. I. CIV. R.	Civium Romanorum	Saalburg.
COH. III. DAL.	Dalmaticorum	Wiesbaden.
CIV. V. CIVIVM.	Voluntariorum.	Rugel.
C. II. R.	Cohors II. Rhætorum	Mt. Taurus.
COH. IV. VIND.		Frankfort, Wiesbaden, Niederbieber.
COH. XXVI. VOL. C. R.	Voluntariorum Civium Romanorum	Baden.
COH. II. IS. XV.		Kochendorf.
CCPE EX GER INF		Wiehelfhof.
COH. I. HEL.	Helvetiorum.	Niederbieber. Olnhausen.

STAMP OF LEGION.	TITLE.	LOCALITY.
VEXILLATIONS.		
VEX. VEXILI. VEXILARI. VEX. EX. GER. F.	Exercitus Germaniæ Inferioris	
VEX. EX. GERM. VEX. LEG. GERM. VEX. BRIT. VEX. K. EX. GER. INF. On same tile LEGI, MAMI. VEXI. VEX. EX. GERM.	Exercitus Germanicus Legionis Germanicæ Britannica	Nimeguen. Nimeguen. Nimeguen. Bonn. Wiehelhof.
EX. GER. INF. IF. EX. GER. EX. GEI.	Exercitus Germaniæ Inferioris	Nimeguen, Bonn. Bonn, Voorburg, Calcar.
N. BRIT. CAL.	Numerus Britonum Caledoniorum.	Olnhaussen.
CL. BR. CIV. V.	Classis Britannica. Cives voluntarii.	Lymne, Dover.
KAR. LON. VINDOB.	Carnuntum Londinum Vindobona	Petronelli. London. Vienna.

INSCRIPTIONS ON LAMPS.

A·A·
A·A·N·N·
ACE
ACCIANA PVBLI·
SATRI
F·CAM·
A·COCC·FEL·
AED·
AELI MAXI
AGATE
AGILIS
AGILIS·F
AGILIS·OF
AI
AIATO
AIMILI ERONIS
ALBINVS
ALEXAN

AMRD
ANNAM
ANI
ANIA
ANISDO
ANTO·AVG·
ANTON
ANTONINI
ANTONINI·AVG·
AQVILIN
AQVILINI
AREOLIN
ARI
ARIONIS
ARRE
ATELLVS·F
ATILI·REST·
ATIME·F

ATIMETI
ATRVSA
ATTI
ATTIANVS
ATTILIVS·F
AVF·FRON
ATY
AVF·FRONT
AVG·ANTONINI
AVGNR
AVGNRI
A·VIBI
AVLLI
AVR·XAN
BAGRADI
BALSA
BAS·AVGV
BASSA

BASSIDI
 BESTIALIS
 C'ABRILIS'F
 CAI'ADIEC'
 C'IVN'DRAC'
 C'ANTO
 CASSV
 CAI MERCVR
 CAES
 CAIVS'LVCIVS
 MAVRVS
 CAMSAR
 CAMVR
 CANA'FEL
 CANI
 CANINIA
 CAPITON
 CAPITO'F
 CAPRINVS
 CARINIA
 CARPI
 CASSI
 C'ATILIVES
 C'CAESAE
 C'CAESAR
 C'CELER
 C'CISI
 C'CLO'SVC
 C'CLO'SI'O'
 C'CLO'SVC
 C'CLODIVS'SVC-
 CVS
 COMMVNI
 C'CORN'VRS'
 C'DESIGNATVS
 C'FAB'IVS
 C'FABR'
 C'FABRIS'
 C'FABRVS
 C'FAM'
 CHRES
 C'ICCI
 C'ICCI'VATIC
 C'ICCI'VATICAN'
 C'ICCI'VATICANI
 CISTEAS
 C'IV'EIT'
 CINNAM
 C'IVL'APAAC
 C'IVL'NIC'
 C'IVL'NICEP
 C'IVLI'NICI
 C'IVL'PHI
 C'IVL'PHILI'
 C'IVL'SO'
 C'IVL'PHIL
 C'IVN'DOMIT
 C'IVN'NII
 CLO'HE
 CLO'HEL
 CLO'HELI'
 CL'LVPERCALIS

CLO'L'DIA
 CLVNERI'
 C'MARV
 C'MEM'
 C'M'EVPO
 CN'AP'AP
 CN'ATEI'
 COEFI'O
 COMITIANS'F
 COMMVNIS
 C'OP'REST
 C'OPPI'REST'
 C'OPPI'RES
 COMMODI
 COMMODI TERTIA
 COR'AV'PAS
 CORDI'
 CRACLID'
 C'POM'DIC'
 C'PPE
 CRESCENS
 CRISPIN
 C'SECV
 C'TER
 C'TERT'
 C'TESO'
 C'VICILAR
 CVIVRI
 C'IAS'AVGV
 D'ET'DEI'N
 DEO'N'PIS
 DIOGENES'F
 DOMITIA
 DOMITIA D'E' (or,
 ET) D'N
 DRAC'
 EG'APRILIS'
 ERACLID'
 EROTIS'
 ERTI'ANC
 EVCARI'F
 EVCARPI'OF
 EVCHARES'
 EX'OFF'HORTENSI'
 EX'OF'PV'ET'TI'
 AD'PORT'TRIG'
 F'
 FABRI
 FABRIC'AGAT
 FABRIC'A'MAS
 FABRINI
 F'ael'ER'AC
 FAVSTI'
 FESTI
 FELI
 FIDELIS
 FLAV
 FLAV'D'P
 FLAVI
 FLAVIA
 FLAVIA D'E'D'N'
 FLAVIA D'ET'DEI'

FLAVIA D'ET'DEI'
 N'
 FLAVIA D'ET'D'N
 FLOREN
 FLORENS
 FLORENT
 FORTIS
 FORTIS'N'
 FORTVNI'N'
 FRONTO
 GABINIA
 G'NVMICII'
 G'P'R'F'
 HERACLIANV
 I'ICCI'VATIC
 I'M'S'V
 INA
 INVLSVCO
 ION'IV'CI
 G'V'F
 IVLCIRI
 IVLIAE NI'
 IVLIENI
 IVNCA
 IVN'ALEXI
 IVSTI
 IVVIHERM
 KV
 LABERI
 L'CAESAE
 L'CAESA'F
 L'CAMSAS
 L'CEVS'F
 L'COELI
 L'COELI'F
 L'D'P
 L'DOMITI'P
 L'FARR'AEAE'
 L'FABRI'AEVI
 L'FABR
 L'FABRIC'MAS
 L'FABRIC'MASCL'
 LITOGENES
 L'IVLI'RE'
 L'MAMIT
 L'MARMI
 L'M'C
 L'M'MIT
 L'M'RES
 L'M'PHI'O
 L'M'SA'
 L'MVRA'M
 L'OPPI'RES
 L'OREST
 L'PASISI'O
 L'PASISI'R
 L'PRI'
 L'SEP
 L'SERGI
 L'T
 LVC'CEI
 LVCI

L·MA·ADIEC
 LVCI
 LVCIVS·CAECILIVS
 SAEVVS
 LVPVS
 M·
 MARCIAN
 MARN
 MART
 MAXI
 MAXIM
 MAXIMI
 MAXIM·SAC·
 M·ELI
 MEMMI
 MENANDER
 MERA
 M·IVL·PHI
 M·IVL·PHILIP·
 COS·III
 M·IVL·PHILIPPI
 M·NOTIVS
 MONOS
 M·OPPI·OF
 M·R·MTO
 MVNT·RES
 MVNT·REST·
 MVNTRIPI·
 N·
 NATE
 NEGIDIVS
 NERI
 NEREVS
 NNA
 NNANN·
 NNAELVCI
 OF·CHRESTIO·
 OF·IONIS
 OF·MODEST·
 OF·PAR

ONORATI
 OPI
 OPPI
 OPP·QVART
 P·ACCI
 PANNICI·
 PASTOR
 PAS·AVG
 P·ASINIVS
 PASISID·
 PHOETASPI
 PONTI
 PRIMI
 PRISCI
 PROB
 PROBI
 PVBLI
 PVB·FABRICII
 TERTIA
 Q·ALLA·D
 Q·MAMI·CEL
 R·
 ROMANE·V
 RVDIA·SABRI·
 SABINIA·
 SAECVL·
 SAM·
 SARNIOF
 SATRI
 SAT·
 SATTONIS
 SATVRNINI
 SENICIO·FE·
 SERG·PRIM
 SEVERI
 SEX·EGN·APR·
 SEXTVS
 SILVOS
 SINORVS
 STEPANI

STROBIL·P
 SVCCESE
 SVCCESSIVI
 SVL
 TAXIAPOL
 TERTVLLI
 T·CELER
 T·FLAVI·IANVARI·
 FLORENT·
 TINDA
 TINDAR·PLOT·AVG
 LIBERTVS·
 TIBERINA·P·C·L
 TINLVTI
 TITI
 TITINIA
 TRAIANI
 TVRICI·SAB
 VEGETVS·F
 VEICRIS
 VETTI
 VIBIAN
 VIBIVS
 VICTOR·F
 VICTORINVS
 VITALIS·
 V·MVN·SVC
 VOVIVS
 VRBINVS·F·
 VRSI·O·
 V·SAIA·M
 SNOIIVS

Impressed in labels referring
 to subject.

DEO QVI EST MAX-
 IMVS
 ADIVVATE SODALES
 ANNVM NOVVM
 FAVSTVM FELICEM
 MI

STAMPS ON THE HANDLES OF ROMAN AMPHORÆ.*

A·CIRGI
 AFRI
 AGRICOLAE
 APFSC
 ARCHEIA
 AXII
 BARNAE
 BELLVCI
 C., C·F·AI·
 C·I·I; C·IV·R·
 C·IV
 C·V·H
 CANINI
 CIREXORAS

CORI
 CRADOS
 DAMAS
 DOM·S
 EIPC
 EVI·STERPS
 GIAB·
 GORCIA·
 ICIOR
 IICA·MENSS
 IIMIN
 I·O·VII·
 HILARI·
 HOSDAS·

L....EN
 L·C·PI
 L·ME
 L·O·S·
 MAXIMVS
 MIM
 MOGVED·D
 OCCO
 OMR
 PAVLLVS
 Q·NAND
 ROMANI
 RVFIAN
 RVMAS

* R. Smith, *Collectanea*, i. 149-150; *Archéol.* viii.; Janssen, *Inscr.* p. 12, and following. Orellius, i. 129-441; Steiner, *Codex* i. 129-441. Oculist's stamp on a mortarium.

S·F·E
 SAENNVS
 SCALENS
 THI·SVV
 VALERI·
 VIBIOR
 VTRII·
 VISELLI·
 C·ANT·QVIET·
 C·ANTON·QV
 C·F·AI
 C·IV·R·
 C·MAR·STIL
 G·M·T
 LAONIS
 L·CAN·SEC·
 L·C·SOLL·
 L·CES·
 L·IVN·MELISSAE
 L·IVNI MELISSI
 L·SER·SENEC·

L·S·SEX
 M·C·C
 M·AEM·RVS
 MAR
 M·EXSONI
 M·P·R·
 P·CRISP
 P·S·A
 POR·L·AN·
 P·VENETV·
 Q·VIIRATIVS·
 CATVLINVS
 Q·S·P
 S·C·L·
 SEVERI·LVPI
 S·VENT·VR·
 VRSI
 VIRGIRI
 F, or FECIT, before the
 name.

GERMARA·
 C·CVFIA
 F after the name.
 C·AP·F
 C·VA·
 EROI·
 [FR]ATERNI
 GESCV
 SARI·F
 OF after the name.
 ··EMINC
 ··GEBI
 ··L·C·F·P·C
 ··SANI
 SVI
 M·
 CARTVNIT
 L·V·ROPI
 NYMP·M·F·S·

STAMPS ON MORTARIA.

ALBINVS
 ALEXAND
 AMMIVS·
 ANDREAS
 APRILIS
 AXII
 BOISVS
 BRIKSA
 CAS··
 C·CALAIS
 C·E·F·P·R·
 CELSANOS
 CHOSDAS
 CIB
 CINTVSMVS
 C·SENTI
 DEVA·
 DVBITATVS·
 DOINV··DO·
 ENNVSAM
 FELIX ANTRON
 HSR
 L·C·F·P·C·O·
 LICINILLVS
 LITVGENI
 MALLA
 MAMA
 MARINVS
 MATVCENVS
 MAXI[MVS]
 PENEAS
 Q·APPOL·SODAL
 RIDANVS

RIPANI·
 RVCCVS
 SABINVS
 SAEPIC
 SAVRANVS
 SATVRNINVS
 SECVNDVS
 SEXTI
 SOLLVS
 SVMACI
 C·DVRONCTET
 CHELIDOADCAL
 TANIO
 VIALLA
 With F, or FECIT, after
 the name.

ALBINVS
 BORIEDO·
 BRVSC
 CANDIDVS
 CATVLVS
 C·FLAVIVS
 C·HOSDAS
 LVGVDI
 MARINVS
 MARTINVS
 MATVSENVS
 PACATVS
 PAVLVS
 P·SEPVLLI·P
 QVARTVS
 QVIETVS
 SECVNDANVS

SEQVT
 SOLLVS
 VIBIAN
 With M after the name.
 RIPANVS
 with OF·
 PRIMI
 PRASSO
 The name only.
 A·TEREN·RIPAN
 CASSI·C·LEGE
 C·ATISIVS·SABINVS
 C·ATTIVS MANSI-
 NVS
 C·HERM
 L·CAN·SEC
 L·FVRIVS·PRISCVS·
 P·P·R·
 P·R·B
 Q·VA·SE·
 Q·VAL·F·VERAN·F
 Q·VALERIVS·
 Q·VALERI·ESV-
 NERTI
 Q·VALERIVS
 VA·SEC·SATVRN
 VERANIVS
 QVI·VAL·
 SEX·SAT
 SEX·VAL·
 T[ITV]S·VI
 RIPANVS TIBER·F
 LVGV DV FACTVS

NAMES OF POTTERS OF SAMIAN OR RED WARE.

The accompanying list contains the names stamped on Samian ware in England and on the Continent. It does not comprise the Aretine potters. They are given as they have been published; many without doubt erroneously; and others as single, which are probably double names. Few are older than the time of Augustus. They are classed according to the formula the potters used, as the same names are found at Augst in Switzerland, at Murviedo in Spain, in London, in Normandy, and Holland, it is evident that they belong to some renowned pottery, whence they were exported. The principal authorities are the 'Collectanea' of Mr. Roach Smith, the list of Mr. Neville, the 'Cours' of M. Caumont, the 'Normandie Souterraine' of M. Cochet, the 'Inscriptions' of M. Janssen, and the 'Handbuch' of Wagener.

With O, OFF, OFFIC before the potter's name.

ACRISI	IVCVN'	MVRRRA
ACVTI	IVCVND'	MVRRANI'
ADVOCI	IVLI'	NARIS'
ALBANI	IVLIA'	NATIVIC
ALBI'	IVLIAE'M'	NEM
ALBVCIANI	IVLPATR'	NERI'
ALBIN'	IVSTI	NI., NIGRI'
ARD	IVVENAL'	NIGRINIANI
ARDACI	LABI	NITORI'
BASSI	L'AE'	NOM'
CAL'	L'C'VIRIL	PAR'
CALP'	LIBERTI	PARI'
CALV'	LICINI'	PASSI'
CALVI'	LOVIRIGO'	PASSIENI'
CARAN	LVCCEI'	PASSINI
CARO'	LVCI' COS' VIRIL	PATRICI'
CELSI	LVCO	PATRIC
CEN	MACCA	PATRVCI'
CENSO'	MANA'	POLI
CENTO	MARAN	POLLIO'
CIRMI'	MARO'	PONT
COTTO'	MONO	PRIM'
COTVL	MATE	PRIMI'
CREM'	MATRI	PRIMVL'
CRES'	MEINI	PVDEN'
CREST'	MEM'	RICIMI'
DOM'	MERO	ROS' RVFI
DVDE	MINVS	RVFIN
FAB	M'LVCCA'	RVL'
FABIN	MO	SAB'
FACER	MODESTI	SABIN
FAGE'	MOE	SACRI
FEL MA'	MOM	SARMIT'
FELICIS	MON	SENC
FIRMONIS	MONO	SECV
FRONTI'	MONTEI	SEVER
FRONTINI'	MONTI	SIIS'
FVSC'	MONTO'	SIIV'
GER'	MONTECI	SVLPICI

SVRILLI
TERT'
TVRINI
VENMAN
VERINA

VIA'
VIRILLI'
L'C' VIRILIS
VIRTVTIS
VIT

VITA
VITAL
EX' OF before the name.
HIRVN'

With O, OFF, or OFFIC after the potter's name.

ABALI'
ABAN'
ABARI'
ACIRAT'
AVRAP
ADVOCISI'
ALBAN'
ALBI'
AMAND'
APRILIS
APRIS
APRO'
ARC
ATILIAN
AVITOS'
BASSI
BELLINI
BORI
BORILLI'
BVRDONIS
C'AN' PATR

CASSIA'
CRECIRI'
M' CRESTI'
CONTI
CRESTI''
DONNA
FELICIS'
GERMANI'
IANVARI
ISE
KALENDI'
LABIONIS'
L'C' CELSI'
MANSVETI
MARCI
MARTII
MISCI
NASCITI'
PATERATI
PATERCLINI'

PATERNI'
PONTI
REBVRRIS'
ROMVLI
SACERI'
SACERVASI
SACIRAP'
SATERNINI
SCENIGI
SEVERI'
SEXTI
SIIXTILI'
SILVI
SOLIMI
SOLEMNI'
TVRRIN
VAC'
VESTRI
VIRONI'
VITALI'

With F, FE, FEC, FECIT after the potter's name.

ACCILINVS
A' CIRGI'
A' CVRIO'
ADDO
AEQVIR'
ALBINVS
ALBVS
AMABILIS
AMMIVS
ANISATVS'
APER
ARC
ARGO
ASSIVS'
ATILIANVS
ATVSA
AVGELLA
AVLLVS
AVSTVS
BELINICCVS
BIGA
BIO
BITVRIX
BODVOC
BONOXVS
BVODVS
BVODVTIVS
BVCCVS
BVRDO
C' ABRILIS

CABRVS
CABVSA
CAIVS
CALMVA
CAMBVS
CAPASIAS
CARVS
CASTVS
CATVS
CASVRIVS
CAVPIN'
CERIALIS
CERTVS
CIBIS'
CILLVTIVS
CINTVSMVS
CIRRVS
COBNIIRT'
COCCA
COCVRNV'
COCVRO
COLLO
COMPRIN
COSAXTI
COSEVS
COSIA'
CONSTANS
CRACISA'
CRACVNA
CRAOSNA

CRIMVS
CROBRO
CRVCVRO
CVNI'IA
DAGODVBNVS
DAGOIMNVS
DAGOMARVS
DAMONVS' S
DERCINVS
DESTER'
DISETVS
DOCCA
DOCCIUS
DOCILIS
DOMETOS
DOMITIANVS
DONAVC
DRAPPVS
DRAVCVS
ELIVS
ETVS
FELIX'
FELIXS'
FESTVS
FVSCVS
GAIVS
GALBINVS
GARBUS
GATISIVS
GENITOR

GIO
GRACVS
HABILIS
HELL...S
HELVIVS·FI
IABVS
IANVS
ICMRIMO
INPRITV·
IRNVS
IVSTVS·
LATINIAN·
LAXTVCIS
LEO
L·GETVS·
LIBIIRALIS
LICINVS
LOLLIVS
LYCANVS
LUCCEIVS
LVCIVS
LVPVS
LVTAEVVS
MACER
M·ACCIVS
MAGNVS
MAIOR·
MALLVRO
MANERIVS
MARCVS·
MARINVS
MARTIALIS
MARTIN·
MASCVLVS
MAVS
MEDDIC
MESTO
MICCIO
MIDIA
MINVCIVS
MOTIVS·
MOXIVS
MOXSIVS
MOXSVS
MVISVS
NASSO
N. DERCINVS
NATAL
NATTVS
NEBBIC
NESTOR
NICEPHORVS·
NIGER
NISTVS
PASTOR
PASTORINVS
PATER
PATERCLOS
PATERCLVS
PATTERN·
PATNA
PATRICIANVS
PAVLO
PAVLLVS
PAVLVS

PRICVS
PRIMVS
PRISCI·F
SERRVS
QVARTILLVS
QVARTVS
QVINTILIAN
QVINTVS
REGENVS
ROFFVS
ROPPVS
ROPVSI
RVFVS
SACER
SACINVS
SALV
SANVCIVS·
SATTO·
SATVRNINVS
SECANDINVS
SECVNDVS
SEDATVS
SENNIVS
SENTRVS
SEVERIANVS
SEVVO
SEXTVS·
SILVINVS·
SOLLVS·
SVOBNEDO
TASCONVS
TAVRICVS
TERTIVS
TOCCA
TOTTIVS
TVLLVS·
VERTECISA
VERTECISSA
VERTILIS
VESPO
VICTICIVS
VIDVCVS
VINDVS
VIRILIS
VIRTHVS
VITALIS·
VITINVS
With ME FECIT
SEXTVS
F with a genitive for figuli.
GARANI
CELSIANI
CITSIANI
MAIORIS
MARCI·
ROMVLI·
SILVINI·
Without F after the name.
ACERO
ACVBIA
ACVTVS
ADVOSI
AELIANVS
AETERNI
AGEDILLVS

AGILIS
AGIILITO
AIISTIVI
ALBINI
ALBINVS
ALBVS
ALLIVS
AMATOR
AMONVS
APOLLINARIS
APRONIOS
AQVIINVS
ARCANVS
ARSACVS
ASIATICVS
ATEI
ATILIANVS
ATIMETI
ATINI
AVGVSTALIS
AVGVSTINVS
AVITVS
BARNÆ
BASSVS
BESSVS
BIRACRI
BIRRANTIN
BIRTIOLVS
BOLDO
BRACTILLO
BVCCIVS
BVTRI
CABIAVA
CABRASIVS
CACAVA
CACER
CALVVS
CAMVLINVS
CAPASIVS·
CAPITOLINVS
CARINVS
CARR
CARVS
CARVSSA
CASTVS
CATIANVS
CAVPIVS
CAVTERRA
CAVTV
CELFS
CELSI
CELSINVS
CELTAS
CENSORINV·
CERIALIS
CESORINI·
CIAMAT·
CINNAMI
CINTVSMV
CINTVCNATVS
CIRINNA
CITSIANI
COBNERTVS
COCVRO
COLLON

COLON
 COMICVS
 COMITALIS
 COMITIANVS
 COMMVNIS
 COTIS
 COTTO
 CRASSIACVS
 CRE+CVS
 CRISPINA
 CRISPINI
 CRVCVRO
 CVPITVS
 DAGO
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 DAGOMARVS
 DAMO
 DAMON
 DAMONVS
 DAVIVS
 DICETVS
 DIGNVS
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 DIVICATVS
 DIVIX
 DIVIXTVL
 DOCCIVS
 DOIICCI
 DOMINAC
 DOMITVS
 DONATVS
 DOVIICCVS
 DVRINV
 ECVESER
 ELLENIIVS
 EPPA
 ERCLVS
 EROS
 EVRVS
 FACIVS
 FECILVS
 FESIVS
 FORMOSVS
 FORTIS
 FRONTINVS
 GENIVS
 GERMANVS
 GIAMI
 GINOVII
 GRACCHVS
 GRATVS
 HABILIS
 HILARVS
 IACOMIO
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 IASO
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 LOLLIVS
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 MACRVS
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 MERCATOR
 METHILLVS
 MINVVS
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 MONTANVS
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 MOXIVS
 MVLINOS
 MVRRANI
 NATALIS
 NAVONIS
 NERI
 NERTVS
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 NICEPHOR
 NIMI
 NORVS
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 ONATINI
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 PATERNVS
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 PATVLLIANI

PERE
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 PERVS
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 PRIMINVS
 PRIMVS
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 PVBLIVS
 PVRINX
 QVADRATVS
 QVARTVS
 QVINTILIANI
 QVINTVS
 RAEN
 RAMVLVS
 REBVRRIS
 RECMVS
 REGALIS
 REGINVS
 REGVLINVS
 REGVLVS
 REVILINVS
 RIIGALIS
 RIIGNVS
 RVCCATIA
 SABELLVS
 SABINVS
 SACRANTI
 SACRANTIVS
 SALVE
 SALVETV
 SALVINI
 SAM+IVS
 SAMOGEN
 SANTIAN
 SANTIANVS
 SARENTIV
 SARINVS
 SATVRNVS
 SAXOFER
 SCOROBRES
 SECANDI
 SENECA
 SERRVS
 SEVERI
 SEVVO
 SILVANVS
 SILVI·PATER
 SINATAS
 SOLANO
 SOLLVS
 SVARA
 SVRIVS
 SVLINOS
 SVLPIC
 SVLPICIANI
 SVOBNEDO
 SYMPHO
 TAVRIANVS
 TERRVS
 TERTIVS
 TETT·PRIM
 TETTVR

TIRO
TITIVS
TITIVRONIS
TRINONVS
TVRNVS
VENERANDI
VENICARVS
VERECVNDVS
VERONISSA
VESPONI
VIBIVS
VICTOR
VICTORINVS
VIINIIRANDVS
VILLANOS
VIRENS
VIRG
VIRIL
VIRILIS
VIRTHV
VIRTHVS
VITALIS
VILLO
VOSIICVNNVS
VLIVS
VMVN SVC
VNICVS
VRVC
VTRINVS
ZOIL

With M, or MA, for *manu*
after the name.

AELIANI
AESTIVI
AFRICANI
AIISTIVI
AISTIVI
AETERNI
ALBANI
ALBILLI
ALBINI
ANVMI
ARACI
ARICI
ASCIATICI
ASCILLI
ATECLO
ATILIANI
ATTICI
AVSTRI
AVENTINI
AVITI
AVINI
BANVNI
BELINICCI
BENICCI
BENNICI
BIRRI
BORILLI
BOVTI
BRICC
CACAS
CALVI
CALVINI

CAMTI
CANAI
CARANTI
CARANTINI
CARETI
CARBONIS
CARILLI
CATIO
CATTO
CERIAL
CHRESTI
CINTVSMI
CIRRI
CIVRRI
COBNERTI
COCCIL
COCCILI
COCILLI
COLLI
COMPRINNI
CONGI
CONSORTI
COSERVVS
COSMI
CRACI S
CRASIS
CRISPINI
CRV
CVCALI
CVCILLI
DAMINI
DAVICI
DECANNI
DECM
DECVMINI
DEM R
DISETVS
DIVICATI
DIVICI
DOCALI
DOMNA
DONATI
ELI
EVOTALIS
FAVI
GLVPEI
GENITALIS
ILLIANI
IVSTI
LALLI
LIBERTI
LILTANI
LIMETII
LOGIRN
LOGIRNI
LOTTI
LVPEI
LVPI
LVPINI
MACCALI
MACILLI
MACRIANI
MAIORI
MALLI
MALLIACI

MALLICI
MANDVILL
MARCELLI
MARCELLINI
MARCI
MARINI
MARITI
MARITVMI
MAROILLI
MARTIANI
MARTIALIS
MARTINI
MARTIO
MATERNINI
MATTI
MAXIMII
MELISSVS
MEMORIS
MERCATOR
MERETI
METTI
MICCIONIS
MIDI
MINVLI
MINVTIVS
MITERNA
MONTI
MOSSI
MVXTVLLI
MVXIVII
NAMITA
NERT
NOBILIANI
OF CIA
OF IVLIAE
OPTATI
OSBI
OTACRE
OVINII
PACATI
PASSENI
PATTOSVS
PATRICI
PAVLI
PAVLIANI
PAVLLI
PAVLLI
PIIRPETVVS
PIIRVTANVCVS
PIIRVINCI
POMPEII
POMPEIVS
POTITIANI
POTITINI
PRIMITIVOS
PRISCIAN
PRISCILLI
PVTRI
QVI ASSA
QVINTI
QVINTILIANI
QVINTINI
REDITI
REGINI
RIIGVLI

RIIOGENI
 REGVLI·
 ROLOGENI·
 ROPPIRVI·
 ROTT LAI
 RVFFI·
 RVFFINI·
 SABINI·
 SACIRO
 SACRATI
 SACRE
 SACRILLI
 SANIANI
 SANVILLI
 SANVITTI·
 SCOTH·
 SECANDI·
 SECVN·
 SECVNDINI
 SECVRI
 SEDETI·
 SENLIA
 SENO
 SENON
 SERVI
 SEVERI
 SEVIRI
 SIIGVOI
 SIIXTI·
 SILDATIANI·
 SITVSIRI
 SORILLI
 SVARTI
 TASCILI
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 TAXIL
 TERCII
 TERTII
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 TIBERI
 TITVRI
 TOCCA
 TOCCINVS
 TOSCINVS
 VARVCIVS
 VEGETI
 VENERANDI
 VENI·
 VERECVNDI·
 VEST·
 VICTORI·
 VIINIRANDI
 VIIRI·
 VSAIACN:
 With M F or M S, *Manu*
Sua.
 CAI·
 CENI·
 FVCA·
 SACROT·
 VERTELI
 With MANV after the name.
 PRISCILLI

Without M· or MA· or F
 ABIANI·
 ADIVTORI
 ADVOCISI
 AEGEDILLI
 AETERN
 AIISTIVI
 AITI
 ALBINI
 ALBVCI
 ALBVCIANI
 AMATORIS
 ANTICVI
 A·POL·AVCIR
 A·POL·AVSTRI·
 APR
 APRONIS
 ATEI
 ATTIVS
 BANOLVCCI
 BASSI
 BASSICI
 BELINICCI
 BENA VICI
 BENNICI
 BILICANI
 BILICAT·
 BLAESI
 BOINICCI
 BONOXVS
 BRICCI
 BRITANN
 BVCIANI
 BVRDIVI
 CALETINI
 CANRVCATI
 CARANI
 CASSI
 CASSIVS
 CATIAN
 CATVLI·
 CELSI
 CENSORI·
 CENSORINI·
 CIITVS
 CINNAM I·
 CINNVMI
 CINTVAGENI·
 CINTVSSA·
 CIRNICI·
 COSMIANI
 CRANI·
 CRANIANI
 CRESTI
 CRISPINI
 CVEBRCI
 CVTAI·
 DACOMARVS
 DEOMARTI
 DIOGNATI
 DIVIXI·
 DOIICI
 DOMINICI
 DOMITIVS
 DONNAVG

DONTIONI
 ELVILLI
 EPONTI
 ERICI·
 ERRIMI
 FELICIONIS
 FOARI
 FORTIS
 FORTVNI
 FRONTO
 GAANIANI
 GENITORIS
 GENTO
 GERMANI
 GRANANI
 HELINIV·
 IABI·
 IANVARIVS
 IIMV I
 IOVANTI
 ISTVRONIS
 IVLIAN·
 LENTVLI
 LM·ADIEC
 LM MIT
 LM RES
 LOGIRNI
 LVCCANI
 MACCARL
 MACER
 MAIORIS
 MALLIACI
 MALVNCNI
 MAMILIANI
 MACNISVETI
 MARCELLINI
 MARCI
 MATRIANI
 MATVRN
 MAXIMI
 MAXIMINI
 MEDDIRIVS
 MERCA·
 METILI·
 MICCIO·
 MISSI
 NAMANTI
 NARISIVS
 NIGRINI·
 NIMI
 PASSENI
 PASSIENI
 PATER
 P·OPPI·PIN
 PP·PATERNI
 PATERNVLI·
 PATRICI
 PATVLLIANI
 PEREGRINI·
 PONTI
 PONTIACI
 PRIDIANI·
 PRIMAIN·
 PRIMI
 PRIMVLI·

PRIMIS
PRIMVLI·
PROTVLI
Q·IVL·HAB
QVADRATI·
QVE SALVI·
QVINTILIANI·
REGINI·
REGVILL·
RELATVLI
RIPANI·
RICTIOGENI·
RIVICA
RVFINI
SABINVS
SACER
SACIANI

SACIER
SACRANTI
SALVINI
SATVRNINI·
SECANDI
SECVNDINI
SENONI
SERVILIS
SEVERI
SILITV
SILVANI·
SILVINI
SILVI·PATRICI
STROBILI
SVLPICI·
SVLPICIANI·
TALLINI

TITTILI·
TITVRONIS
TOCCA·
TRITVS
VAC·O
VALERI
VASSALI
VERECV·
VERECVNDI
VEROCANDI
VESPONI
VICTOR
VRNNI
XIVI·
L·ADN·ADGEN
IVL·NVMIDI·

UNCERTAIN FORMS.

ALSOETIA·
AMIDV
AQVIT·
AQVITAN
ARDA·C
ARRO
A·SVLPIC
BVTRIV
CACIL·ANTRO
CALV
CASIL·
C·GRATI·
CLO·HEL
COSIR·
COSI·RVFIN
COTON
C·VAL·AB
DAMETCOS
DOCC
DONTIO···IIC
FIRMO

FL·COS·V·
F·SER·
GERMAN
ILLIOMEN
····RIM
IVN E T MELISSE
FIMAN·
IVLIA·
IVLIA PATR
LACNO·
LANG·
L·FABR·
GASCE
L·CELI·
LOGIRN
L·RASIN·P·
L·P·RIC
MININ
MR·M·R·R
M·PER·CR·
M·R·M·R·R

NIBO
PAESTON
PASSIEN
P·CO·
P·COR
PELTA
PRIMICCO
Q·V·S·
···R FLAIVII
SANTINOV·C
SCOTO AVOTO
S·M·R·
S·M·T
TAVRI
TEBBIL·
TVRTVNN·
VERECV
VINN
VIRTH
X·C·
XVNX

A list of incised inscriptions is given, Janssen, loc. cit. p. 159, and following.

OCULIST'S STAMP ON RED SAMIAN WARE.

[Fragment in British Museum.]

C·IVLI OENIS CR I OCOD·AD·ASPE·

BLACK WARE STAMPS.

CAMAR·O·
L·CASSI·O

FIRMINVS·F·
AVGVSTI·F·

INCISED INSCRIPTIONS.

MEMN·N·SAC·VIII
VALENTINV·LEG·XXV·

GENIO TVRNACENSI
DEO·MERCVRIO

LIST OF THE PRINCIPAL COLLECTIONS OF ANCIENT POTTERY.

Addington, H., Esq., St. Martin's Lane.
 Babington, Charles, Professor, Cockfield.
 Bale, C. S., Esq., 71, Cambridge Terrace, London.
 British Museum, London.
 Cadogan, Earl, 138, Piccadilly, London.
 Cambridge, Fitzwilliam Museum.
 Chichester Museum.
 Field, E. W., Esq., Hampstead.
 Fitzwilliam Museum, Cambridge.
 Forman, W. H., Dyers' Hall Wharf.
 Fortnum, E. C., Esq., Stanmore.
 Gray, Mrs. Hamilton, Bolsover.
 Guildhall Museum, London.
 Hamilton, Duke of, Hamilton, Scotland.
 Henderson John, Esq., Montague Place.
 Hoare, S. R. C.
 Lansdowne, Marquis of, Bowood.
 Liverpool Museum.
 Mayer, H., Esq, Liverpool.
 Museum of Geology, Jermyn Street, London.
 Northampton, Marquis of, Castle Ashby.
 Northumberland, Duke of, Alnwick.
 Society of Arts, Adelphi, London.
 South Kensington Museum.
 York, Museum of Philosophical Society.

FRANCE.

Museum of the Louvre, Paris.
 Bibliothèque Nationale, Rue Richelieu, Paris.
 Boulogne Museum.
 Lyons Museum.

BELGIUM.

Brussels Museum.

HOLLAND.

Leyden Museum.

SWITZERLAND.

Berne Museum.

DENMARK.

King's Collection, Copenhagen.
 Thorwaldsen Museum, Copenhagen.

RUSSIA.

Hermitage, St. Petersburg.
 Kertch Museum.
 Odessa Museum.

PRUSSIA.

Berlin Museum.
 University of Bonn.

AUSTRIA.

Antiken-Kabinet, Vienna.

BAVARIA.

Pinakothek, Munich.

BADEN.

Kunsthalle, Karlsruhe.

KINGDOM OF ITALY.

Palagi Collection, Milan.
 Museum, Florence.
 Museum, Turin.
 Casuccini Collection, Chiusi.
 Museo Rossi Bacci, Arezzo.
 Museo Gregoriano, Rome.
 Museo Borbonico, Naples.
 Museum at Syracuse.
 Museum at Palermo.
 Giudica Collection, Palazzuolo.

MALTA.

Museum.

I N D E X.

For some Greek forms in ai, k, o, u, &c., see also their Roman equivalents in æ, c, u, y, &c.

AAHENRU.

A.

AAHENRU, 69
 aahlu, 69
 abaculi, 479
 Abadieh, 12
 Abaties, 241
 Abbeville, 468, 592
 Abella, 417
 Abi, 21
 Aboo Roash, 9, 10
 Abooser, 30
 Abu, 21, 56
 Abudinos, 499
 Abundantia, 500, 583
 Abury, 588
 Abydos, 9
 acanthus, 307
 Acarnania, 128
 Accad dialect, 82
 Accianian fabric, 520
 Accianus fundus, 508
 Acerenza, 420
 Acerra, 417
 Aceruntia, 420
 acetabula, 539, 569
 acetabulum, 551
 Acetia, 461
 Acetias, 215
 Achæan alphabet, 199
 — colonies, 411
 Achaians, 421, 424
 Acharnian gate, 393
 Achelous, Acheloos, 252, 297,
 343, 350, 404
 Acheron, 266, 461
 Achilleid, 193, 225, 230, 260,
 401
 Achilles, 180, 189, 191, 193,
 4, 211, 225, 226, 230,
 5, 237, 239, 266-271,

ÆRARIA.

287-291, 294, 311, 315,
 316, 321, 336, 338-340,
 342-344, 346, 348, 350-
 352, 356, 388, 389, 403,
 404, 410, 416, 428, 429,
 437, 460, 476, 514
 Acradina, 476
 Acræ, 116, 426, 427
 acratophorum, 540
 acrolithic statues, 443
 Acropolis, 180, 183
 acroterium, 442
 Actæon, 515
 Actaion, 460
 Aderl, 413
 Aderno, 430
 Admetos, 233, 236, 260, 444,
 460, 461
 Adonis, 143-145, 147, 213,
 236, 424
 Adranon, 430
 Adrastos, Adrastus, 221, 259,
 291, 461
 adusmatotheke, 147
 Advocisus, 570
 Accetia, 463
 Ediles, 140-142
 Ægina, 127, 192, 311, 392,
 409, 449
 Æginean art, 194, 196, 443,
 496
 Ægis of Minerva, 539
 Ægisthus, 515
 Ælia Maxima, 502
 Ælius Cæsar, 483
 — Maximus, 520
 Emilia Severia, 482
 Æneas, 196, 206, 492, 514
 Ænetor, 138
 Æolus, 515
 Æquitas, 215, 461, 463
 æraria, 426

AINEIAS.

Æschylus, 210, 220
 Æsculapius, 113, 125, 497,
 513, 514
 Æsop, 128, 360, 515
 Ætna, 115
 Ætolia, 538
 Ætolian traditions, 260
 — colony, 421
 Afragola, 412
 Africa, 219, 430, 432, 524
 agalmata, 127
 agalmatolite, 69
 Agamemnon, 180, 181, 188,
 210, 263, 267-8, 271, 272,
 274-5, 289, 317, 320, 395,
 396
 Agatho, 519
 Agathokles, 158, 334, 426,
 476
 Agathyrnum, 115
 Agen, *Lot-et-Garonne*, 528,
 580
 Agias, 272, 288, 289
 Agonios, Hermes, 237
 Agrianios, 137
 Agricola, 535
 Agrieus, 109
 Agrigentum, 145, 221, 426,
 428
 Agrolas, 114
 Agylla, 399, 408, 448
 Aiakos, 266
 Aidas, 272
 Aidon, 348
 Aietos, 242
 Aigeus, 257
 Aigina, 228, 338, 351, 391,
 395, 429
 Aigisthos, 274
 Ailkos, 266
 Aineias, 236, 268-9, 271,
 286, 288, 289, 342, 404

AINIADES.

Ainiades, 348
 Aiolis, 412
 Aischylos, -us, 276, 280, 291, 397, 421
 Aisimos, 351
 Aithiopia, 395
 Aithiopia, 269, 288
 Aithra, 231, 256, 271, 340, 437
 Aitolians, 375
 Aivas, 461
 Aix, 578, 579
 Aix-la-chapelle, 477, 486-488
 Ajax, 226, 230, 267, 269, 270, 272, 288, 289, 315, 340, 350, 404, 460, 461
 — Oileus, 270
 Akamantis tribe, 280, 321
 Akamas, 271, 340-342, 437
 akatos, 383
 Akerkuf, 92, 93
 akontia, 278
 Akragus, 429
 akratos, 229
 Akrisios, 262
 akroama, 282
 akrostolion, 250
 akroteria, 210
 Aktaion, 234, 260, 423, 461
 Aktaion, 461
 alabaster, 18, 24, 40, 50, 367, 376, 444, 455
 alabastos, 193
 alabastra, 400, 434
 Alabastron, 24
 alabastron, 187, 355, 367
 alabastros, 367, 451
 Alaw river, 589
 Alba Longa, 410, 446, 595
 Alban lakes, 410, 445
 Albani, villa, 191, 480, 533
 Albano, 446, 447
 Alberoro, 410
 Albinus, 549
 Alb. Maximus, 490
 Alcæus, 127, 155, 159, 202
 Alcami, 117
 Alcisthenes, 186
 Alderney, 589
 alectryon, 434
 aleison, 378
 Alexander the Great, 44, 82, 134, 157, 159, 199, 220, 222, 244, 313, 377, 384, 422, 425, 505, 515
 Alexander, 538
 — Severus, 479, 482, 523
 Alexandria, 38, 135, 136, 139, 140, 144, 432, 434
 — Troas, 114
 Alexandrians, 365
 Alexandrian art, 583

AMEN-RA.

Alexandrian grammarians, 454
 Alfaterna, 417
 Alfriston, 588
 Alhambra, 479
 Al Hymer, 93, 95
 Alicata, 426, 430
 Alkaïos, 275, 339
 Alkathoos, 188
 Alkestis, 253, 260, 266, 292, 444, 460, 461
 Alkibiades, 325, 422
 Alkimachos, 276
 Alkinoos, 273
 Alkis, 250
 Alkmaion, 259
 Alkmena, Alkmene, 255, 281, 290, 352
 Alkyoneus, 253, 338, 351
 Allier, valley of, 499
 Allife, 541, 561
 Alnwick Castle, museum, 71
 Aloides, Aloids, 179, 227, 229, 232, 234, 456
 alphabets, 310-332
 — of Sigillaria, 500
 Alpheisboia, 262
 Alsheim, 579
 Alsimos, 351
 Alsium, 410, 454
 Alta Mura, 420
 Althaia, 281
 alveoli, 475
 Alybas, 424
 Alytica, 118
 Alyzia, 118
 amaranth, 505
 Amasis, 53, 54, 70, 335, 337, 347, 348, 400
 Amazons, 239, 240, 242, 252, 258, 264-5, 269, 288, 295, 336-338, 344, 349, 351, 429, 437, 514
 Amazonomachia, 193, 224, 254, 264, 343, 357, 410, 416, 420, 423, 425, 428-9, 438, 554
 amber, 457, 585
 Ambracia, 121
 Amen, 74
 Amenanchut, 52, 65
 Ameneman, 21
 Amenemapt, 21, 52
 Amenemha, 21
 Amenhept, 15, 19
 Amenophis, 15, 19, 20
 — II., 12, 20
 — III., 11, 12, 52, 65, 68, 71, 73
 — IV., 65
 Amen-Ra, 12, 13, 15, 19, 20, 21, 53, 62, 65, 73

ANDROSPHINX.

Amenti, 23, 62
 Amenusha, 19
 Amesbury, 588
 Ammon (*oasis*), 17
 ampechonion, 198, 211
 Ampelus, 512
 Amphiaraios, 259, 291
 Amphictyon, 122
 amphikypellon, 379
 amphiphoreus, 361
 Amphitrite, 231, 293
 Amphitryon, 281
 amphora, amphoræ, amphoreus, amphoreis, 25-27, 32, 36, 40, 85, 91, 92, 110, 134-140, 163, 164, 168, 181, 182, 187, 189, 191, 193, 197, 205, 208, 213, 216, 217, 223, 300, 302-304, 307, 336, 339, 340, 342, 343, 345, 350, 352, 354, 361-363, 368-370, 372, 394, 400, 402, 403, 414, 422, 424, 428, 429, 437, 438, 456, 490, 512, 527, 529, 531-533, 539, 542, 544-546, 548-552, 581, 593, 594, 597
 ampullæ, 41, 540-1
 ampullarii, 532, 571
 Amram, 108
 Amset, 23
 amula, 537
 amulets, 57, 58, 61, 63, 70-72, 74
 Amyklai, 263, 309
 Amykos, 260
 Amymome, 231, 233
 Amyntas, 138
 An, 42
 Anacreon^c Anakreon, 159, 200, 202, 276.
 anaglypha, 553, 583
 Anakles, 336, 401
 Anakreonica, 221
 analysis, 9, 47, 90, 104, 160, 173-6, 562
 Anatolius, 135
 Anaxilaus, 313
 anaxyrides, 295
 Anchippos, Anchippus, 271, 315, 340
 Anchises, 196, 271, 342
 anchor, 514
 Anchsamen, 52
 L'Ancrese, *Guernsey*, 589
 Ancus Martius, 408
 Andokides, 328, 336, 341, 345.
 Andromache, 268, 314, 374
 Andromachos, 188
 Andromeda, 263, 400, 515
 Androsphinx, 403

ANDRUTAS.

Andrutas, 188
 Anglo-Roman ware, 551
 Anglo-Saxons, 592, 593
 animals, 71, 73, 126, 169,
 181, 239, 240, 286-7,
 365, 403, 450, 456, 457,
 492-3, 517-18, 558, 565,
 567
 Ankaïos, 315
 Annia Arescusana, 493
 Annius Verus, 483
 Annu, 87
 ansa, 504-5.
 Antaios, 254, 339, 350
 antefix, 118, 308-310, 441,
 474, 475, 491, 493, 496,
 509
 Anthersteria, 144
 Anthippe, 285
 Anties, 241
 Antigone, 256, 259, 281
 Antigonis, 382
 Antigonus, 382
 Antiklides, 220
 Antilochus, 269, 288, 338,
 492
 Antinoë, 26
 Antiochus, 138, 556
 Antiope, 228, 252, 258, 282,
 314, 337
 Antipater, 138
 Antiphanes, 383
 Antipolis, Phrygian, 530
 Antisthenes, 366
 Antium, 531
 Antonines, 46, 117, 132, 478,
 483, 559, 583
 Antoninus, 113, 482, 492,
 521
 — Augustus, 522
 — Pius, 531
 Antonius Malchæus, 46
 Antony, 569
 Antrim, 591
 antyges, 171
 Anubis, 7, 61, 64, 514
 Anxia, 419
 Anzi, 419, 524
 Anzio, 531
 Aon, 336
 Aosta, 549
 Apamæa, 143
 Apate, 250
 Apelles, 159, 220, 309
 Aper, 489
 apes, 53
 Aphareus, 289
 Aphrodisius Epaphos, 121
 Aphrodite, 103, 111, 124-
 126, 145, 167, 169, 211,
 214, 221, 228, 231, 233,
 235, 238, 243-245, 250,
 259, 263, 267-269, 271,

ARCADIA.

277, 286, 289, 293, 297,
 307, 315, 317, 373, 394,
 418, 423, 431
 Apis, 64, 73
 aplustre, aplustron, 230, 250,
 431
 Apollas, 142
 Apollo, 114, 117, 119, 122,
 127, 138, 141, 227, 228,
 232, 233, 234, 236, 238,
 244, 246, 247, 249, 254-5,
 259, 265, 269, 271, 274,
 280, 281, 290, 293, 294,
 298, 316, 317, 337, 346,
 374, 389, 415, 416, 437,
 492, 507, 512, 514
 — Helios, 136-7
 — Hyperboræan, 205,
 429, 511
 — Lycian, 316, 511
 — Musagetes, 492
 — Nomios, 238
 — Pythion, 511
 — Thymbræan, 269
 Apollodorus, 140, 375
 Apollon, 211
 Apollonidas, 140, 141
 Apollonius Rhodius, 260, 296
 Apollopheanes, 133, 521
 Apollos, 130
 Appian Road, 493
 Appleford, 582
 Aprilis, 549
 Apronianus, 485
 Apt, 63
 — in Vaucluse, 531
 Apuleius, 504, 516
 Apulia, 162, 205, 208, 217,
 219, 225, 292, 295-6,
 298, 328, 360, 394, 398,
 411, 419, 422, 426, 430,
 431
 Apulian style, 214, 294, 422,
 437
 — vases, 302, 362-3, 369,
 401
 aqueduct, 120, 471
 Aquileia, 524
 Aquilinus, 519
 aquimenarium, 537
 Aquitan cohort, 488
 Araban, 92
 Arabia, 108
 Arabs, 479
 Arabus, 485
 Arachne, 230
 Aramaic art, 198
 Aramæa, 109
 Aramæan pantheon, 189
 Arbila, 78
 Arbor Lowe, 588
 Arcadia, 113, 121, 242, 263,
 396

ARISTOMEDES.

Arceusilas, 130, 158, 193,
 199, 496, 498
 Archaic period, 185-6
 Archædie, 245
 Archemoros, 262, 282, 357
 Archemos, 351
 Archesistrate, 285
 Archikles, 310, 333, 336
 Archipelago, 547
 Archippos, 430
 Archons, 159, 430, 431
 Archytas, 142, 425
 Arcton, 140
 ardalion, 378
 ardanion, 357, 378
 Ardarea, 420
 Ardea, 463
 Ardikes, 220
 Arentsburg, 582
 Ares, 179, 216, 227, 230,
 233, 235-6, 247, 249,
 254, 256, 259, 268, 293,
 297, 383, 456
 Arestius, 485
 Aretaios, 276
 Arete, 431
 Arethusa, 166
 Aretine ware, 457, 557, 558,
 560, 575
 Aretines, 560
 Aretium, 399, 410, 441, 508,
 519, 542, 554-5, 561, 564,
 592
 Arezzo, 410, 441, 542, 554-
 5, 557, 560, 564-5, 580
 Arge, 233, 234
 Argentiera, 390
 argilla, 465
 Argive cups, 381
 — myths, 262
 Argo, 260, 492
 — Panoptes, 237
 Argolic buckler, 294, 383
 — style, 292
 Argolis, 352, 396
 Argonautica, Argonauts, 224,
 225, 249, 255, 260, 262,
 275, 342, 422
 Argos, 156, 221, 317, 392,
 394, 395
 Ariadne, 225, 226, 237-242,
 246, 257, 281, 294, 298,
 311, 316, 318, 415, 429,
 500, 512
 Arimaspi, Arimaspoi, 265,
 432
 Arion, 281, 519
 Aristarchos, 329, 478
 Aristides, 220, 285, 325
 Aristippos, 276, 431
 Aristocles, 140
 Aristogeiton, 431
 Aristomedes, 118, 140

ARISTON.

Ariston, ædile, 117
 Ariston, 140, 329
 Aristophanes, 131, 156, 210, 281, 292, 326-7, 331, 338, 345, 346, 348, 358, 363, 384
 Aristotle, 131, 186, 213, 383
 Arkesilaos, 275, 311, 436
 Arkynos, 288
 Armarius Sicinnus, 485
 Armento, Armentum, 419
 armillæ, 449
 armour, 293-295
 arms, 512
 Arnaise, 536
 Arnsberg, 488
 Arnthe, 335
 arragonite, 24, 42
 Arria Fadilla, 483
 Arrius Diomedes, 533
 ars cretaria, 552, 578
 — pænularia, 578
 — pavementaria, 578
 Arsinoë Zephyritis, 365
 Artamitios, 137
 Artaxerxes, 102, 276
 — Mnemon, 175
 Artemidorus, 117
 Artemis, 216, 227, 228, 232-234, 238, 252, 254, 259, 262, 293, 344, 374, 416
 — Hyperborean, 127
 — Tauric, 235
 Artemoklea, 129
 artists, 170-173
 Arulonpolis, 432
 Aruns, 409, 462
 aryballos, aryballoi, aryballi, 29, 40, 85, 104, 145, 187, 205, 355, 373-4, 433, 434
 arysane, 374
 arysides, 330
 arysteis, 374
 aryster, 374
 arystichos, 374
 arystris, 374
 arytaina, 373
 aryster, 374
 asaminthos, 376
 asarota, 479
 Aschersleben, 595, 596
 Ashdon, 582
 Asia, 384, 457
 — Minor, 39, 179, 386, 388, 449, 457, 524, 583
 Asiatics, 297, 440
 Asiatic myths, 264
 — personages, 295-6
 — style, 453
 Asinius Agrippa, 533
 — Pollio, 485
 askidia, 168, 216
 Asklepios, 246

ATHENS.

askos, askoi, 144, 146, 163, 168, 182, 187, 240, 307, 360, 458, 513
 Asnières, 579
 Asobas, 352
 asphodel, 307
 Aspres in High Alps, 579
 asses, 449
 Assoro, 130
 Assteas, 348, 418, 420
 Assurbanipal, 79, 82, 88
 Assur-ebil-ili-kain, 77
 Assur-nazir-pal, 77, 78, 88, 105
 Assyria, 73, 75, 457
 Assyrians, 365, 449
 Assyrian art, 121, 158, 186, 198
 — style, 54, 309
 Asta, 542, 560
 Astarte, 190
 Asti, 399, 400
 astragal, astragaloi, astragalos, 127, 301, 355, 395, 415, 540
 Astyanax, 270, 289, 351, 424
 Atalanta, 261, 263, 282, 291
 Atella, 413
 atf, 63
 Athenaios, Athenæus, 156, 292, 332, 373
 Athene, 125, pl. p. 203, 216, 227, 229-235, 237, 238, 244-248, 251, 254, 256, 258, 259, 262, 263, 269, 271, 286, 289, 292, 316, 336, 338, 344, 346, 349, 351, 415, 431
 — Skiras, 122
 Athenian archons, 431
 — myths, 266, 448
 — style, 184, 199, 360, 391, 422, 424
 — ware, 110, 392, 436
 Athenians, 326-7, 359, 379, 394
 Athenios, 276
 Athenokles, 347
 Athentry, 591
 Athens, 26, 112, 114, 118, 119, 121, 122, 124, 126, 128, 130, 135, 140, 143, 146, 149, 156, 162-165, 180, 184, 187, 192, 194, 197, 202, 208, 209, 212, 219, 258, 271, 307, 311, 320, 324, 329, 335, 340, 341, 353, 355-357, 360, 361, 366, 375, 378, 381, 382, 386-7, 390, 392-395, 397, 403, 405-408, 416, 424, 430-432, 434, 435, 438, 439, 443, 447, 449, 452, 459, 496, 554

AYLSHAM.

Athor, 7, 49, 56, 63, 64, 73
 Atlas, 246, 249, 252, 281, 282
 Atrane, 560
 Atreidai, 289
 Atreste, 461
 Attalus, 114
 attegia tegulicia, 473
 Attic dialect, 408
 — inscriptions, 429, 430
 — language, 426
 — literature, 414
 — myths, 258, 393
 — subjects, 408, 412, 416, 426
 Attica, 129, 229, 264
 Attilius, 524
 Attius, 519
 Atum Nefer, 53
 Atys, 129, 514, 564
 Auctios, 500
 Aufianus, 535
 Aufidius Fronto, 490
 Auge, 254, 267, 281
 Augst, 487
 Augustan legion, 473
 — period, 569
 — poets, 514
 Augusti, 521
 —, chapel of the, 483, 487
 Augustus, 132, 140, 157, 468, 470, 478, 480, 496, 498, 505, 507, 523, 532, 555
 auletrides, 282
 Aulis, 289, 397
 Aulus Bursenos, 499
 — Titius, 559
 —, figulus, 560
 Aurelian, 467
 Aurelius, 521
 — Marcus, 140
 — Pompeianus, 490
 — Xanthus, 520
 Aurora, 121, 145, 209, 248, 266, 294, 314, 412, 422, 428
 Ausonius, 476, 499
 Ausonii, 416
 Auster, 566
 Autochthon, 109
 Autun, 498
 Auvergne, 572, 585
 Avella, 398, 417
 Avellino, 418
 Avenches, 478
 Aventine hill, 502, 520, 534
 Avilia, 490
 Avitus, Consul, 478
 Axiokersa, 259
 Axionicus, 131
 Aylsham, co. Norfolk, 589

BAAL.

B.

BAAL, 64
 Baashok, 92
 Babel, 97, 107
 Babylon, 7, 76-78, 81, 82, 92, 93, 96, &c., 107, 114
 Babylonia, 18, 75, 108, 158, 433, 449
 Bacchæ, 126, 222
 Bacchanalian style, 379, 380
 — subjects, 151, 214, 337, 341-343, 352, 368, 424
 Bacchanalians, 337, 415, 418, 428-430
 Bacchante, Bacchantes, 127, 131, 145, 164, 209, 212, 221, 243, 256, 318, 396, 401, 513
 Bacchiads, 396
 Bacchic amphoræ, 193, 309, 362
 — orgies, 420, 558
 — thiasos, 349
 — triumph, 241
 Bacchus, 121, 209, 221, 224, 365, 492, 497, 512, 514, 537, 583
 — Indian, 437-8
 Badbury Camp, 588
 Baden, 487, 488
 Badromios, 137
 Bæbiana, 532
 Bagradus, 519
 Baia, 132
 Bakchai, 292
 Bakewell, 588
 Balaclava, 135, 583
 balanomphaloi, 383
 Ballagodine, *co. Sligo*, 591
 balls, 57
 Ballynatty, *co. Down*, 591
 balsam-vase, 43
 Banchory, *Aberdeenshire*, 590
 bands, 44
 Banffshire, 590
 Barbarians, 492
 Barbarus, 569
 barbotine, 563, 573, 576
 Barce, 534
 Bari, 421
 Baris, 19
 Barrow Hills, 588
 barrows, 586, 589
 Bartlow Hills, 536
 basalt, 18
 bascaudæ, 541, 587, 589
 Basilica, 112, 121, 480, 483, 568
 Basilicata, 157, 164-5, 168, 199, 212, 219, 303, 310, 380, 381, 398,

BETHLEHEM.

399, 402, 405, 411, 417-419, 420, 422, 431, 459
 Basilican style, 218, 371, 383
 Basingstoke, 546
 basins, 86
 Bas-reliefs, 103, 111, 443, 444
 Bassa, 519
 Bassus, 575, 579
 Bast, 63, 64, 73
 Batavian, a, 500
 Bath, 582
 baths, 468, 470, 472, 474, 475
 Bathykles, 226, 309
 Bathyllus, 331
 Baton, 259
 Battiad, 276
 Battipaglia, 418
 Bautzen, 594
 beads, 58-62, 72, 434, 455, 586, 587
 Beauvais, 503, 579
 Bebrykos, 264
 Beckhampton, 588
 Bedford purlieus, 582
 Beedon, *co. Berks*, 588
 bee-hives, 501
 Bel, 76, 100.
 Beleniccus, 570
 Belgium, 573, 577
 Belinus Grecus, 500
 Bellerophon, 127, 262, 292, 410, 423, 453, 515
 Belle Vue, France, 528
 bellglasses, 530
 Bellona, 215, 461, 463
 Bellucus, 535
 Belshazzar, 85
 Belus, 94
 Bengazi, 212, 430
 Beni Hassan, 33
 Benu, 64
 Bentehahar, 20
 Berenice, Berenike, 56, 159, 165, 212, 213, 219, 329, 412, 430
 Bergen, *Hanover*, 593
 — *Norway*, 597
 Berlin, 148, 331, 442
 — Academy, 570-1
 — Museum, 127, 176, 203, 340, 363, 419, 422, 423
 Bernaldy Moor, 589
 Bernard, 503
 Bernay, 365
 Bes, or Besa, 29, 64, 65, 71, 366
 bessa, 29, 365-6
 bessales, 467
 Bethlehem, 107

BRETAGNE.

Bethlema, 479
 Bibé, 503
 Bicularis, 500
 biga, 500
 Billericay, 581
 bilychnis, 504
 Bingen, 488
 Binstead, 582
 Binsted, *Hants.*, 551
 bipedales, 466, 473, 477, 485
 Birs Nimrud, 92-97, 104
 Birten, 487
 Biscari Museum, 427
 Bitonto, 420
 Bittern, 578
 bitumen, 479
 Black Heddon, *co. North-umberland*, 589
 Blandford, *co. Dorset*, 588
 Bœotian buckler, 294, 390
 — coins, 311
 — skyphoi, 379
 Boia, 276
 Boiotarchs, 312
 Boisius, 535
 Boline, 234
 Bologna, 400, 480
 Bolognese legation, 400
 Bomarzo, 402, 454, 462
 bombylios, 366
 Bonn, 488, 489
 Bononia, 400
 Borbonico, museo, 148, 357, 437, 560
 Bordeaux, 548, 572, 579
 Boreads, 260, 264
 Boreas, 248, 256-258, 316, 393
 Bornholm, 596
 Borsippa, 102, 104
 Borthwick, 590
 Borys, 141, 142
 Bosphorus, 142, 175, 432
 — Kimmerian, 432
 bostrychoi, 202
 Botham, near Lincoln, 573
 Bottendorf, 593
 Bouarieh, 99
 Bourges, 579
 Bousiris, Busiris, 252, 254, 344, 349
 Boutham, near Lincoln, 582
 Boxmoor, 472
 Brandenburg, Elector of, 152
 Brandon, 589
 Brapiatus, 485
 Brassington Moor, 589
 Breccia, 18
 Bredene, 577
 Brequeruque, 580
 Breselu Hills, *Pembr.*, 589
 Bretagne, 591

BRETTII.

Brettii, 423
 Breuberg, 488
 Briakchos, 242
 Briare, 477, 547
 Briaxides, 400
 Brighton, 588
 Brikon, 242
 Brindisi, 424
 Briquetage de Marsal, 469
 Briseis, 238, 267-8, 271, 281, 340
 Britain, 445, 463, 487, 488, 498, 524, 548, 561, 568, 570, 589
 British art, 576
 — Early, 597
 — potters, 550
 — potteries, 578, 590, 594
 Britons, 423, 585
 Brixa, 549
 Brixworth, 589
 Bromias, 380
 Bronwen, 587, 589
 bronze, 24
 — age, 586, 595
 — kyathoi, 376
 Brosely, 551
 Broughton, 588
 Brundisium, 166, 424
 Brusche river, 498
 Bruttian tiles, 485
 Bruttii, 160
 Bryaxis, 348
 Brygos, 336, 348
 Bubastis, 73
 Buccellianum Museum, 440
 Bucconian potteries, 484
 Bulford, *Salop*, 589
 Bur, 102
 burdaks, 29
 Bures, Mount, 581
 Burgonianum, vas, 393, 437
 busts, 127, 443
 Butzbach, 487
 Byzantians, 353, 479
 Byzantine empire, 478
 — period, 475
 — style, 222, 507
 Byzantium, 138, 468
 Byzes, 119

C.

CACHERIN, 593
 Cacus, 520
 Cadmus, 224
 cadus, cadi, 530, 539, 544, 546
 Cæcili, 494
 Cælia, 422
 Cælius Mons, 480, 502
 Cælus, 510
 Caer, 487

CAMBRIDGESHIRE.

Cære, 149, 174, 190, 191, 311, 336, 337, 344, 399, 403, 404, 434, 446-448, 450, 457
 Cære Vetus, 454, 456
 Caerleon, 473, 487, 570, 582
 Caernarvon, 582
 Cæsar, 396
 Cæsars, 482, 523, 554, 558
 — palace of the, 471
 Cæsennia, 534
 Cairn Thierna, *co. Cork*, 591
 Caius, 132
 — Antonius Quintus, 535
 — Atisius Sabinus, 549
 — Cælius Verus, 483
 — Cæsar, 520
 — Clodius Successivus, 519, 520
 — Cosconius, 485
 — Cossus, 500
 — Faber, 520
 — Fabricius, 520
 — Iccius, 520-1
 — Iccius Vaticanus, 520
 — Julius Nicephorus, 520
 — Julius Philippus, 520
 — Lucius Maurus, 520
 — Marius, 533
 — Memmius, 520
 — Murrius, 117
 — Oppius Restitutus, 520
 — Pomponius Dicax, 520
 — Popilius, 560
 — Secundus, 520
 — Sosius Senecio, 479
 — Vibianus Faustus, 560
 — Vigilaris, 520
 Calabria Ulteriore, 423
 calathi, 31
 Calavo, 333
 Calentum, 115
 Cales, 124, 178, 417, 463
 caliga, 507
 calix, calices, 447, 530, 547, 551, 557, 569, 581
 Callias, 140
 Calliope, 399
 Callirrhoe, 195
 Callistratus, 140
 calpar, 531
 Calpurnia, 497
 Calvello, 419, 420
 Calvi, 144, 417, 463
 Calvisius, 517
 Calydon, 188, 191, 193
 Calydonian boar, 127, 403
 Calymna, 118, 123, 132, 390, 569
 Camaro, 574
 Camars, 401, 441
 Cambriasantus, 475
 Cambridgeshire, 557, 582

CARTUNITUS.

Cambyses, 54, 102
 Camillian potteries, 484
 Camiros, Camirus, 189, 211, 390
 Campagna di Roma, 477
 campana, 205
 Campana collection, 145, 212, 463
 Campania, 149, 152, 157, 164, 174, 214, 295, 300, 310, 312, 327, 390, 398, 399, 406, 410, 412, 417, 426, 428, 430, 461, 496, 541, 570
 Campo Morto, 404
 Camposcala, 405
 Campua, 413
 Camulenus, 500
 Camurus, 559
 Canal de Bourges, 579
 candelabra, 38
 candelabrum, 551
 candelabrum amphora, 362
 Caninian, 489, 520, 521
 Caninius, 142
 Canino, 325, 404, 405, 436-7, 462.
 canistra, 243
 canopus, canopi, 29, 357, 514, 593
 Canosa, 398, 420, 421, 463
 Canterbury, 582, 588
 cantharoi, 166
 cantharus, 512, 514, 540
 Canusium, 398, 421
 capedo, 537
 capeduncula, 537
 capis, 537
 Capitanata, 418
 Capitol, 442, 502
 Capo del Sevo, 434
 — di Monte, 437
 — — museum, 151
 Capræan orgies, 516
 Capua, 144, 151, 165, 188, 215, 221, 249, 311, 332, 339, 398, 406, 425, 437, 463, 464, 560, 561, 580, 592
 — S. Maria di, 413
 Caracalla, 480, 503, 522
 Caractacus, 589
 Carbonara, 420
 carchesion, 540
 Caretus, 570
 Carian helmet, 205
 Caristo, 392
 Caristus, 392
 Carlsruhe, 148
 carnedd, 589
 Carthage, 110, 183, 328, 434, 479 n.
 Cartunitus, 535

CASATUS.

Casatus Caratius, 571
 Caspian sea, 170
 Cassandra, 206
 Cassel, 579
 Castel d'Asso, 400
 Castellaneta, 425, 426
 Castellucio, 420
 Castiglioncel del Trinoro, 401, 454
 Castor, 513
 Castor, *co. Northampton*, 529, 550, 573, 576, 578, 582, 589
 castra, 472
 Castra Vetera, 558
 Castrades, 135, 397
 Castrum, 487
 Catana, 521
 Catania, 114, 130, 426, 427, 430
 catellus, 538
 Catiline, 523
 catillus, 538
 catinus, 537, 538
 Cato, 496, 532, 536
 Catulus, 549
 Catus Ælius, 537
 Caucasus, 265
 Caudedec, *in Normandy*, 579
 Caudela, 118
 Caulonia, 191
 Cava, 417
 Cayster, 555
 Cebes, 250
 cedar, 18
 Ceglie, 419-422, 425
 Cella, 538
 Celsus Pompeius, 521
 Celtiberian, 570, 581
 Celtic pottery, 445, 593
 — style, 550, 551, 584, 591-2, 596-7.
 Celts, 585-587, 589
 cemeteries, 456
 censers, 587
 Centaurs, 134, 192, 221, 222, 226
 Centorbi, 211, 427
 Centum Cellæ, 556
 Centuripæ, 211
 Ceos, 158
 Cephalion, 142
 Cerealis, 565
 Ceres, 121, 126, 412, 496, 500, 502, 514
 ceruba, 551
 Cervetri, 149, 189, 191, 344, 403-4, 409, 417, 441, 442, 447, 450, 452, 454, 456, 462, 560, 583
 Cerynitis, 513
 Cesnola, General di, 391
 Cesona, 454
 Cestius, 505

CHITON.

Chabrias, 117
 Chachrylion, Chachrylios, 337
 chætodon, 42, 55
 Chairestratos, 337, 349
 Chalcidian, 407, 412
 Chalcosthenes, 112
 Chaldaea, 82, 86, 96
 — inserr., 108
 — religion, 54
 — style, 451
 chalkeos keramos, 179
 Chalkidian Greeks, 416
 Chamairophontes, 329
 Champagne, 555
 Channel islands, 582, 585
 Chares, 190, 194, 310, 348
 Charidemos, 283, 391
 Charinos, 337
 charisteria, 443
 Charitaïos, 337, 404
 Charites, 233, 246
 Chariton, 329
 Charmades, 220
 Charminos, 328
 Charon, 144, 210, 247, 273, 293, 329, 356, 444, 459, 460, 461
 Charybdis, 273
 Chatelet, 579
 Châtelet in Auvergne, 566
 Chefren, 61
 Cheironea, 318
 cheironips, 378
 cheironipton, 378
 Chelis, 337
 Chelsea, 439
 Chemmis, 9
 Chemnitz, 595
 Cheops, 61
 Cher, *dept.*, 579
 Cherhill-down, 588
 Cherilos, 401
 chernibon, 378
 cheroulia, 360
 Chester, 488
 Chesterford, 581
 Chian cups, 381-2
 Chianciano, 401, 454
 Chichester, 582
 Chiliodromia, 391
 Chilo, 276
 Chimæra, Chimaira, 127, 254, 262, 287, 338, 457
 China, 542
 Chinese, 46, 69
 — porcelain, 439
 Chionis, 279
 Chios, 136, 143, 367
 Chiron, 234, 267, 281, 290, 315-6, 344, 352, 410, 459, 461
 chiton, chitons, 198, 211

CISTA.

Chiinsi, 194, 225, 344, 401-2, 409, 441, 445, 451, 452, 454-5
 chlamys, 515
 Chloris, 248
 choai, 210
 Choinix, 146
 Cholchos, 337, 348
 Chons, 12, 53, 62, 64, 73
 Chora, 241
 Chronike, 241
 Choros, 242
 Chorrepous, 241
 Chosdas, 535
 chous, 372
 Chrestio, 519
 Christ, monogram of, 518, 548
 Christian devices, 518, 548
 — lamps, 523
 — period, 523, 597
 Chromatis, 524 n.
 Chrysaor, 263
 Chryse, 255
 Chryseis, 268
 chryselephantine, 231
 — sculpture, 197
 chrysendeta, 526
 Chryseros, 521
 Chrysippos, 259, 423
 Chrysokeramos, 475
 Chrysor, 109
 Chrysos, 209, 395
 Chrysothemis, 210, 274, 395
 Chrystina, 38
 chutrinôi, agones, 144
 chutrai, 370
 chytreis, 333
 chyttria, 330, 332, 358
 chytroi, 134
 chytropous, 371
 ciboria, 540, 551, 552
 Cicero, 536, 537
 Cilnia Gens, 555
 Cimbric Chersonese, 597
 Cimmerians, 265
 Cimolos, 390
 Cimon, 159
 Cincelli, 555
 Cinnamus, 519
 Cinyras, 115
 cippus, 523
 Circensian games, 516, 568
 circulatores, 510
 Circus, 471, 568
 — of Maxentius, 493
 — Maximus, 480
 Cirencester, 565-6, 582
 Cirexoras, 535
 Cisrhenana legio, 488
 Cissbury, 546
 cissybion, 445
 cista, 382

CISTERNS.

cisterns, 473
 citharædi, 403
 Cività Vecchia, 149, 192,
 403, 452, 467, 468
 Claudia, Vestal, 475
 Claudian tiles, 485
 Claudius, 569
 — Gothicus, 222
 — Lupercalis, 520
 clavis muscarius, 477
 Clayton Hill, 588
 Clemens of Alexandria, 131
 Cleomenes, 157
 Cleonæ, 159
 Cleone, 189
 Cleopatra, 436, 523
 Cleoxena, 129
 Clermont, 531
 — Ferrand, 572, 579
 Clesippus, 500
 Cleveland, 589
 Cleves, 487, 488
 Clodius Heliodorus, 520
 Clusium, 401, 454
 clypea, 491
 Cnæus Lentulus, 533
 Cneius Domitius Amandus,
 486
 Cnidians, 490
 Cnidus, 132, 139–141, 161,
 170, 387
 Coblentz, 488
 Cobnertus, 565, 570
 cocti, 467
 coctiles, 467
 coffins, 51, 105, 106
 coffin-models, 22
 Coghill, 153
 cohorts, 488
 Coia Venus, 511
 Coian vests, 159, 243
 Coilsfield, 590
 coin-moulds, 502–3
 colanders, 536, 546, 552
 Colchester, 529, 548, 573, 581
 Colias, 161, 392
 Coliseum, 468, 480
 collyrium, 147
 collocasia, 540
 Cologne, 577
 Colonia Julia, 396
 Colonna, Cape, 114
 Colossus, 513
 colossi, 100
 Colouri, 392
 colouring, 48, 123–126, 170–
 173, 183, 194–196, 444,
 445, 447, 526, 549, 573,
 583
 columbaria, 445, 547, 548
 Columbus, 517
 colus, 546
 Comar, castle, 591

CRANES.

Comberton, 582
 Cominus, 485
 Comitium, 470
 Commodus, 481, 486, 515,
 520, 521
 Compiègne, 579
 Comus, 492, 513
 conchæ, 491
 cones, 18–21, 129, 448
 congius, 372
 Connevit, 594
 Constantine, 46, 467, 471,
 479, 480, 483, 507, 579
 Constantines, 503
 Constantinian age, 486
 Constantinople, 122
 —, Emperor of, 479
 Constantius II., 552
 consuls, 475, 479, 480, 527,
 533
 Contada di Molise, 418
 Contra Pseleis, 9
 Conversano, 421
 convolvulus, 307
 Conze, 153
 Coolnakilly, 591
 Coppios, 500
 Coptos, 38, 45, 161, 432
 Copts, 46
 Coræbus, 163
 corbels, 89
 Coreyra, 117, 129, 135, 187,
 188, 534
 Cordova, 479
 Corfu, 129, 135, 155, 375, 397
 Corinth, 142, 143, 149, 159,
 161, 163, 187, 188, 194,
 215, 219, 220, 333, 335,
 396, 397, 407–8, 496, 534
 Corinthians, 120
 Corinthian helmets, 294
 — myths, 262
 — potteries, 190
 — potters, 345–348
 — style, 162, 183, 185,
 193, 348, 397, 403, 484
 — ware, 110, 400
 Cornelian family, 499
 Cornelius Amulinus, 490
 — Gallicanus, 483
 Corneto, 346, 400
 cornices, 116
 cortina muri, 477
 Cortona, 480, 454
 Corybantes, 492
 Cos, 231, 328, 390, 542
 costumes, 292–7
 coturnium, 537
 cotylæ, 540
 Cotys, 114
 Coven, 591
 Craikraig, *co. Sutherland*, 590
 Cranes, 226, 266, 515

DÆDALIAN STYLE.

Crassus, 579
 crater, crateres, 164, 182,
 540, 541
 craticula, 541
 Creon, 127
 crepundia, 501
 Cretan bull, 231, 265
 Crete, 114, 226, 265, 390
 Crimea, 129, 141
 Crispinianus, 485
 Critias, 163
 Croatia, 485
 Crockhill in New Forest, 577
 — ware, 574
 crocodiles, 62
 Cræsus, 114, 159, 202, 466
 cromlechs, 591, 595
 Crownestown, *co. Westmeath*,
 591
 cruse, 29, 39, 40
 crustæ, 553, 564, 583
 crux et stipes, 500
 crystalline vases, 555
 Cucumella, 405
 Culford, 588
 Cuma, Cumæ, 144, 145, 149,
 164, 190, 191, 332, 398,
 406, 407, 412, 468, 508,
 518, 542, 560–1, 575
 Cumera, 541
 Cumers, 401
 cuneus, 477, 502
 Cupid, Cupids, 145, 168, 222,
 250, 461, 511, 512, 558,
 560, 568
 Curius, 537
 Curtius, 515
 curule chairs, 452, 458
 Cusinia Gratilla, 483
 cyathi, 539, 540, 547, 569
 Cybele, 474, 510, 514
 Cyclic poets, 514
 Cyclopean walls, 150
 Cyclops, 511
 Cydonia, 143
 cylinders, 78–80, 94, 101, 102
 cylix, 166, 177, *pl.* 409
 cymation, 217
 cymbia, 540, 581
 cynocephali, 64
 Cyprus, 110, 115, 122, 146,
 187, 375
 Cyrenaica, 123
 Cyrene, 199, 234, 534, 583
 Cyriacus, 38
 Cyrus, 93, 102
 Cyzicus, 143

D.

DÆDALIAN statue of Athene,
 230
 Dædalian style, 202

DÆDALIDS.

Dædalids, 123, 200
 Dædalus, Daidalos, 163, 265, 275, 424
 Dagodubnus, 570
 Dagoimnus, 570
 Dagomarus, 570
 Dagon, 87
 Daisa, 266
 Dali, 391
 Dalios, 137
 Dalmatian cohort, 488
 Damas, 142
 Damascus, mosque at, 479
 Damastes, 257
 Damery, castle, 503
 Damokleidas, 325
 Damophilus, 124, 138
 Danae, 228, 262-3, 291
 Danaids, 262, 266, 319, 359
 Danube, 582
 Daphne, 234
 Dardanus, 120, 135, 388, 403
 Darius, Dareios, 102, 175, 411, 421
 Darmstadt, 487, 488
 Darney, in Vosges, 579
 Dashour, 9, 10, 11
 Deæ Matres, 498-9
 — Matronæ, 498
 — Sequanæ, 500
 Death, 444
 Decennalia, 522
 D. Cælius Balbus, 572
 decurio, 486
 Deddington, 582
 Deikterion, 263
 Deiniades, 338, 351
 Deinomache, 258
 Deinomachos, 265, 403
 Deinos, 235
 deinos, 199, 371
 Deiphobos, 269
 deipnosophistai, 292
 deities, 37, 42, 62, 63, 73, 87, 100, 126, 434, 459, 510, 513, 514
 Dejanira, 252, 254, 255, 259, 436
 Delos, 232, 242, 249, 257
 Delphi, 180, 232, 233, 254, 264, 281, 396, 423
 Delphic deities, 232, 238, 244
 — myths, 262
 Delta, 9, 75
 Demaratus, 338, 396, 397, 400, 407, 441
 Demeter, 126, 231, 247, 259, 294
 — Leprean, 113
 — Stirian, 113
 — Tropeia, 232

DIONYSOS.

Demetrius, 121, 138, 282
 — Poliorcetes, 138
 demiourgos, 139, 140
 Democrates, 142
 Demodokos, 272
 Demon, 242
 Demonikos, 276
 demons, 226, 247, 444
 Demophilus, 496
 Demophon, 271, 340, 341, 342, 437
 Demosthenes, 122, 156, 349, 365
 Demonstratos, 320
 Denbergard, 78
 depas, 378
 devices, 139, 140, 489, 506, 507
 Devizes, 588
 dialects, 310-332
 Diana, 73, 119, 128, 132, 168, 511, 514
 diatretarii, 564
 diatretum, 564
 Dibutades, 115, 120, 121, 196
 Dicetus, 485
 dicus, 537
 Didius Julian, 487
 Didymos, 338, 365, 420
 didoron, 466, 471
 Dieppe, 579, 591
 Dii Lares, 513
 — Palici, 265
 Dijon, 498
 dimyxos, 504
 Dinias, 219
 Dinos, 370
 Dio, 468
 Diocletian, 132, 471, 503, 521, 522
 Diocletian era, 46
 Diodoros, 288, 375
 Diogenes, 134, 455, 515, 519
 Diomed, Diomedes, 39, 145, 222, 230, 252, 267, 268, 271, 273, 289, 339, 421, 514
 Dion Chrysostom, 387
 Dione, 241
 Dionysiac amphoræ, 304, 362, 370, 426, 437
 — feast, 437
 — hydriai, 308
 — mysteries, 223
 — orgies, 250, 419
 — subjects, 224, 421, 429
 — thiasos, 240, 403, 433
 Dionysiaca, 206, 263
 Dionysius, 177, 216, 233, 329
 Dionysos, -us, 119, 166, 167, 208, 211, 213, 221, 223,

DORIC STYLE.

226, 227, 230-2, 235, 237, 238, 241-246, 249, 255, 256, 261, 263, 277, 280-282, 286, 294, 297, 298, 318, 336, 340, 342-346, 349, 350, 356, 358, 374, 380, 381, 415, 426-429, 437, 462
 Dionysos pelekys, 239
 — Stylos, 277
 Diophantus, 117
 Dioscorides, Dioscourides, 125, 478
 Dioscuri, Dioskouroi, 138, 232, 237, 248, 261, 263, 286, 289, 342, 350, 389, 403, 424, 428, 460, 513, 541
 Diosphos, 228
 Diopolis, 21
 Diosthyos, 137
 diota, diotæ, 40, 456, 539, 546, 594, 597
 Diphilos, 276, 292
 Dipylon gate, 182
 Dirke, 259, 260, 282
 discus, 504, 505
 diskos, 240, 384
 distemper, 35
 Dithyrambos, 242
 Divix, 561
 Dobbersten, 594
 Dodwell vase, 187, 194, 310, 311, 396
 dogs, 88
 doliare opus, 135, 466, 480, 481, 485, 532
 doliaries, 485
 doliariæ officinæ, 484
 doliarii, 532, 571
 doliolum, 532
 dolium, dolia, 457, 527, 531-3, 539, 545, 546, 548
 dolls, 130, 504
 Dolon, 145, 327, 339, 350, 268
 Domitia Lucilla, 483, 534
 Domitian, 481, 521, 529, 537, 555
 — potteries, 484
 — tiles, 485
 Domitians, 520-1
 Domitius, 521
 — Decembris, 484
 Donaghani, *co. Donegal*, 591
 Dorchester, 582, 588
 Doric alphabet, 199
 — colony, 423
 — inscriptions, 418, 431
 — months, 137
 — potteries, 190
 — style, 158, 160, 162, 164, 182, 193-195, 219,

DORIC STYLE.	EPIGONIAD.	ETRURIA.
<p>303, 304, 312, 396, 397, 405, 409, 411, 414, 421, 427, 452, 458 Doric vases, 313, 400, 406 Dorkis, 241 Doro, 241 Dorotheos, 324 Doulopolis, 432 Dover, 489, 548 Draco, 519 Drah Aboo Nagger, 9 drains, 477 dramatic subjects, 280 draughtsmen, 56 Drayton, 588 Dresden, 148, 542, 594 Dromo, 535 Drusus, 488 dummies, 69 Dunagore, 591 Dungi, 93, 96 Durand collection, 132, 146, 163, 424, 427, 436 Duris, 338, 347, 349 Durmagen, 488 Durrington, 588 Dysneiketes, 319</p>	<p>Eio, 241 Eirene, 230, 233, 241, 250 Eiresione, 375 Ekmin, 9 El Haybeh, 9 Elagabalus, 522, 531 Elam, 82 Elaphebolos, 234 Elatria, 413 Elbe, 594 Elea, 344 Electra, Elektra, 274-5, 281, 356, 395 Elephantine, 21, 38, 45 Eleusinian deities, 231, 429 — mysteries, 223 — myths, 213, 247 Eleusis, 183 Elima, 426 Elis, 119, 321 Ellen, 488 ellychnion, 131 Elpenor, 273 Elpis, 387 elpoi, 331 Elsler, Black, 594 Elysium, 255, 266 embaphia, 384 emblems, emblemata, 58, 110, 111, 140, 141, 216, 297-9, 514, 548, 553, 583 Emerita, 569 Emms, 487 Empedokles, 283 Empedokrates, 315, 391 encaustic, 427 Encelados, 229 Endymion, 234, 492 England, 470, 472, 503, 508, 536, 545, 547, 549, 552, 564, 572, 577, 578, 581, 582, 583, 586, 588, 589, 597 English style, 595 engobe, 167, 199, 411 Ennius, 461 Enolmios, 233 Enorches, 266 Enpe, 20 Eoiai, megalai, 263 Epernay, 503 Epharmostes, 276 ephebi, ephebos, 324, 374 Ephesus, 114, 120, 254, 514 —, Matron of, 524 Ephialtes, 231, 456 Epicharmus, 158, 281 epichysis, 373 Epicureans, 222 Epicurus, 140 Epidaurus, 113, 114 Epigenes, 82, 338 Epigoniad, 260, 291</p>	<p>Epiktesis, 129 Epictetus, Epictetos, Epik- tetos, 158, 201, 310, 341- 4, 349, 404, 413, 432 Epilykos, 350 Epimetheus, 265 episemon, 393 Epitimos, 338 Epizephyrii, 423 eponymi, 480 eponymous, 139, 140 Epops, 281 epoptes, 278 equestrian statue, 518 Eraton, 230, 240, 242 Eratosthenes, 292, 375 Erechtheum, 119, 258 Erechtheus, 229, 256, 316 ereus, 384 ergasterion, 334 Erginos, 338, 348 Ergoteles, 338 Ergotimos, 225, 323, 338-9, 392, 409 Erichthonius, 229, 236, 246, 256-8, 275 Eridanus, 399 Erinnyes, 247 Eriphyle, 259, 291 Eris, 250, 267, 342 Erophylle, 242 Eros, 127, 144, 145, 168, 211, 213, 221, 222, 230, 231, 236, 238, 241, 243, 245, 249, 266, 293, 294, 297, 416, 422, 424, 430, 431 Erotes, 125, 126, 209, 231, 243-5, 461 Erotic subjects, 424 Erothemis, 350 Erymanthian boar, 252, 339, 456 Erysichthon, 232 Erythræ, 161, 386, 542 Eryx, 119, 225, 252, 254, 373 Esarhaddon, 77-79 escaria, 541 Esclas, 579 Essex, 475, 477 Estates, 482 Estranghelo, 86 Étaples, near Boulogne, 547, 577 Eteokles, 259 Ethiopia, 19 Ethiopian, 169 Etna, Mount, 430 etnerysis, 374 Etruria, 56, 66, 119, 166, 225, 362, 398, 400, 408, 409, 433, 531, 553</p>

E.

EAGLES, 38
earrings, 57, 452
East Fairleigh, 682
Eboli, 418
Ecbatana, 76, 95
echea, 542
Echekrates, 340
Echetlus, 444
Echidna, 187
echinos, echinus, 384, 541
Echo, 243, 513
ectypa, 119, 123
Edinburgh, 590
Egesteans, 373
eggs, painted ostrich, 455, 457
Egnatius, 540
— Aprilis, 520
Egypt, 76, 82, 83, 110, 161,
162, 390, 432, 457, 503,
505, 548
Egyptians, 131, 182, 295,
361, 365-6, 433, 434, 452,
455
— brickmakers, 18
— Gods, 514
— Grotto, 434
— lamps, 508
— mummy cases, 430
— style, 183, 186, 189,
190-1, 193, 304, 371, 375,
442, 447, 449, 451
— ware, 109, 367, 463,
533, 593

ETRUSCANS.

Etruscans, 66, 215, 357, 397, 407-8, 468, 495, 541, 553-4, 598
 — alphabet, 454, 462
 — bronzes, 321
 — inscriptions, 404, 413, 461
 — sites, 404
 — tombs, 125, 327, 356, 378, 583
 — style, 146, 163, 184, 198, 260, 303, 307, 312, 327, 405, 406, 409, 435, 440, &c., 496, 497, 508, 551, 593
 — subjects, 223
 — ware, 190-1, 359, 362, 371, 380, 400-402, 410, 537
 — walls, 150
 Etymologicum Magnum, 292, 358
 Euarchus, 140
 Euboia, 242, 249, 392, 412
 Eucheir, 335, 338, 397, 400
 Eucheros, 322, 323, 338
 Euclid, 205, 213
 Euctus, 580
 Eudaimon, 241
 Eudaimonia, 250
 Euergides, 339, 413
 Eugamon, 289, 290
 Eugrammos, 397, 400
 Euhesperis, 430
 Eukleia, 250
 Eukleides, 271, 313
 Eumache, 265
 Eumaios, 273
 Eumarus, 159, 194, 220
 Eumolpios, 242
 Eumolpis, 232
 Eunomia, 245, 394
 Eunomus, 117
 Euoia, 241
 Eupamon, 140
 Euphorbos, -us, 189, 258, 259, 268, 390
 Euphrates, 75
 Euphronios, 211, 323, 337, 339, 347, 350, 351, 400
 Euphronius, 404
 Euphrosyne, 387
 Eupoles, 324
 Euripides, 210, 259, 291, 313, 384
 Europa, 166, 211, 228, 291, 297, 317, 423
 Europe, 497, 525, 542, 546, 578, 582
 Europeia, 291
 Euryades, 114
 Euryalus, 114
 Eurydike, 262, 265

FLAVIAN COHORT.

Eurystheus, 134, 252, 321, 359, 455
 Eurytus, 492
 Eusebia, 478, 479
 Eustathius, 320
 Euthymedes, 409
 Euthymides, 282, 350
 Eutyches, 117
 Eutychia, 250
 Euty chius, 559
 Euxitheos, 340, 348, 349
 Everley, 588
 Ewell, *co. Surrey*, 583
 exaleiptron, 377
 Execias, Exekias, 322, 340, 345, 347, 350, 437
 Exeter, 582
 Exechias, 315
 Exsonius, 142
 Ezekiel, 46

F.

FABER, 519
 fabriles, 532
 Fabrinus, 519
 Falernian wine, 535
 farms, 481
 Farnese, villa, 533
 Fasano, 425
 fasti, 479
 Faun, house of the, 491, 533
 Faustina, 483
 Faustulus, 515
 Faustus, 519
 fayence, 33, 47, 54, 89, 90, 479
 Fayoum, 9, 38, 45, 75
 Fecundity, 500
 Felicitas, 497
 Felixstowe, *co. Suffolk*, 588
 Ferrand-Clermont, 572, 579
 festièrès, 469
 Festus, 358
 fictiliarii, 532, 571
 Fidenates, 488
 Fidenatis, 485
 figlina, figlinæ, 484, 520, 521, 526
 figuli, 475, 571
 figulinarii, 571
 figulus, 560
 figures, 120, 122, 123, 126
 Fiora, river, 404
 Firminus, 578
 Firmus, 479
 fistulæ canales, 473
 Fitzwilliam museum, 557
 Flaminian Gate, 534
 Flanders, 573
 flasks, 53
 Flavians, 520, 521
 — Damascan cohort, 488

GAMES.

Flavian lamps, 521
 Flavii, 558, 570
 Flavius Aper, 490
 Fleain dyke, 582, 588
 fleurette, 301
 Florence, 148, 194, 311, 351
 — vase, 225, 266
 Florus, 408
 flowerpots, 143
 flue-tiles, 476
 Fontenay-le-Marmion in Calvados, 591
 forgeries, 435
 forgers, 128
 forma, 500
 Formian wine, 534
 fornax, 467
 Fortis, 519, 524, 578
 Fortune, 125, 486, 511-513
 Forum, 568
 — Boarium, 442
 Fourvières, 503
 Fovant, 588
 France, 445, 468, 470, 472, 498, 503, 508, 524, 531, 547, 549, 572-580
 Francheville, 580
 François vase, 194, 311, 338, 339, 351, 401
 Frankfort, 488
 Fregella, 442, 495
 Fregenæ, 495
 Fregenni, 442
 fret, 302
 Friedberg, 487, 488
 friezes, 127
 fsefysa, 479
 Fulvius Nobilior, 121
 — Plautianus, 490
 Fundian wine, 533
 fundus, 482
 Furian potteries, 484
 Furies, 258, 266, 274, 515
 Furius, 517
 furnaces, 34, 35, 177, 527-529, 532, 566, 579-80
 Furness, in *Lancashire*, 589
 Fylingdale, 589

G.

GABATÆ, 538, 539
 Gabii, 443
 Gaius, 132, 521
 Galba, 117, 535
 Galena, 241
 galeola, 541
 galleys, 515
 Gallia Cisalpina, 399
 Gallienus, 222, 569, 579
 Gallo-Roman, 544, 573
 games, 279-80, 282, 284

GANELON.

Ganelon, 579
 Ganymede, Ganymedes, 125,
 222, 228, 229, 245, 266,
 281, 286, 349, 403, 409, 514
 Gaul, 470, 548, 561, 568,
 572, 591, 535, 585
 Gaulish art, 550, 551, 576
 — goddess, 498
 — potters, 570, 571
 — potteries, 485
 Gavelli, 463
 Gavolda, 400
 gazelles, 54
 Gela, 152, 426, 427, 429 n.
 Gelon I., 312
 Gelos, 242
 gems, 33, 458
 Genii, 23, 58, 62, 517, 568
 Genius, 538
 — of the army, 513
 — of Tournay, 574
 Genosa, 425
 Gerdapan, 78
 Gergovia, 531
 German potters, 550
 — ware, 582
 Germanicus, 132, 488
 Germans, 596
 Germany, 470, 524, 547,
 549, 552, 561, 578-9, 592,
 594, 595, 597
 — Lower, 487, 489
 Geryon, 193, 252, 291, 295,
 311, 313, 315, 340, 423,
 498
 Geryonis, 291
 Gessoriacum, 577
 Geta, 313
 Giants, 246, 295, 334
 Giesbergen, 488
 Gigantomachia, 193, 206,
 213, 224, 227-9, 231, 234-
 238, 297, 322, 338, 342,
 344, 348, 393, 492.
 gilding, 125
 Girgeh, 12
 Girgenti, 409, 426, 428, 429
 Gisborn, 593
 Gisors, 580, 584
 Gisir-el-Agoos, 9
 Giugliano, 412
 Gizeh, 10, 11
 gladiators, 517, 568, 573, 583
 glass, 36, 463, 479, 585
 Glaucus, Glaukos, 134, 268,
 271, 451
 gualas, 384
 — Pontios, 249
 Glaukon, 325
 Glaukytes, 333, 336
 Glaucythes, 340
 glaze, 39, 47 &c., 175, 547,
 553, 556-7, 562-3

GYMNASION.

Glenos, 254
 gliraria, 501
 Gloucester, 536, 581
 Gloucestershire, 582
 Gnathia, 425
 Gnostics, 38
 Gods, 53
 Golden Ass, 512
 — candlestick, 518
 — vases, 373
 Golgos, 180, 391
 Gorgasus, 124, 496
 Gorgias, 142, 276
 Gorgon, Gorgons, 125, 128,
 146, 164, 169, 193, 230,
 231, 247, 263, 287, 294,
 297, 340, 350, 370, 383,
 400, 438, 441, 453, 457,
 474, 575, 583.
 — masks, 422
 Gorgonium, 342
 Gortyna, 136, 143
 Graces, 221, 245, 246, 394
 Gradivus Pater, 511
 Graia, 453
 Graiai, 262
 grammatikoi, 310
 granite, 18
 Gration, 235
 graves, 116, 473, 546
 Grecus, 500
 Greece, 39, 44, 46, 48, 50,
 57, 149, 346, 441-2, 448,
 457, 470, 473, 495, 496,
 508, 524, 533, 582, 597
 Greece, Islands of, 388, 433,
 553, 583
 — alphabet, 491
 — art, 416-7, 440, 446
 — artist, 500
 — lamps, 521
 — style, 85, 453, 459, 463,
 477, 493, 496, 525, 527,
 540, 553, 592
 — ware, 45, 541, 571,
 583.
 Greeks, 66, 538, 541
 Gregorian museum, 148, 197,
 404, 560
 Grumento, 419
 Grumentum, 419
 grylli, 220
 gryphon, gryphons, 205,
 210, 234, 239, 242, 246,
 265, 287, 365, 403, 432,
 514
 Guernsey, 469, 589
 Gusmandorf, 594
 gutturnia, 31
 Guttus, 540, 541, 546, 547,
 549
 Gyges, 82
 gymnasium, 217, 295, 393

HECTOR.

gynæceum, 416
 gynaikeion, 217

 H.
 HABRON, 114
 Hackness, 589
 Hades, 66, 69, 228, 246, 247,
 249, 253, 258, 262, 265-6,
 373, 460
 Hadria, 135, 399, 409, 463,
 491, 542, 560, 573, 580
 Hadrian, 118, 467, 475, 482-
 3, 488, 499
 Hadriatic wine, 398
 Hæmon, 127
 Haimon, 256
 Hainaut, 572
 Halberstadt, 595-6
 Halicarnassus, 114, 130, 387,
 533
 Halieus, 109
 Halle, 127
 halteres, 217
 hamata, 469
 Hamilton collection, 188,
 311, 435
 — vase, 341
 Hampshire, 588
 han, 24, 26
 Hannibal, 425
 Hanover, 594
 Hapi, 23
 Harmodios, 431
 Harmonia, 250, 259
 Harpalina, 245
 harpe, 262
 Harpies, 354
 Harpocrates, 37, 514
 Harpy tomb, 191, 453
 Harsiesis, 46
 Hartlip, 475-6, 582
 Hatasu, 56
 Hatherbaal, 110
 Haute Vienne, 579
 Headington, 582
 Hebe, 228, 230, 249, 255,
 423
 Hebrew character, 108
 — language, 86
 Hedersheim, 488
 Hedones, 313
 Hedyemeles, 242
 hedypotis, 382
 Hedyoinos, 241
 Hegesias, 430
 Hegias, 347, 351
 Hecataeus, Hekataios, 141,
 416
 Hecate, Hekate, 232, 234,
 237, 239, 247, 250, 294,
 507, 511
 Hector, Hektor, 189, 267-

HEILIGENBERG.

269, 271, 272, 288, 317,
327, 348, 350, 393, 404,
422, 428, 437, 514
Heiligenberg, 498, 566, 572
Hekuba, 268, 271
Helbon, 110
Helen, 167, 225, 236, 245,
258, 264, 267, 268, 269,
271, 273, 281, 289, 344,
437, 460, 461, 513
Helena, 471, 479
Helena, Empress, 543
Heliastic tribunal, 130
Heliopolis, 9
Helios, 247, 248
Helioserapis, 132
helix, 89, 166, 216, 218, 301,
303-5, 307-8, 362, 447
Hellas, 249, 421
Helle, 127, 222, 260, 265,
348
Hellenic myths, 38, 459
Hellespont, 127, 138, 423
helmet-shaped lamps, 547
Helvetian cohort, 488, 571
Helvius Morans, 486
hemerodromos, 392
hemikotylon, 375
hemina, 360, 374, 384
Heoiai, 290
Heos, 121, 145, 228, 247-
249, 257, 258, 261, 264,
266, 270, 314, 343, 403,
413, 416, 422, 428, 429
Hephæstion, 114, 138
Hephæstus, Hephæstos, 109,
123, 225, 226, 229, 235-
238, 266-8, 281, 290, 298,
429
Hepu, 21
Her, 63
Hera, 128, 156, 226, 228,
229, 231, 233, 235, 245,
246, 250, 251, 253, 265,
268, 281, 292, 314, 353,
428, 461
Heræa, 313
Heraklea, Heraclea, 114, 142,
213, 220, 313
Herakleid, 193, 213, 223,
224, 229, 231, 234, 236,
247, 249, 251, 257, 260,
393
Heracleides, Heraclides, 117,
519
Herakleotan skyphoi, 379
Herakles, Hercules, 53, 73,
141, 189, 193, 208, 216,
221, 225, 227-230, 232,
235, 236, 238, 242, 245,
246, 249, 251, 252, 254-5,
258, 263, 264, 266, 280,
281, 290, 291, 294, 297,

HIMERA.

314, 317, 318, 329, 332,
336-350, 351, 367, 391,
403, 404, 423, 428, 429,
431, 434, 436-7, 442, 492,
498, 502, 511-514, 554,
568, 583
Herakles(Hercules)Bibax, 513
— Musegetes, 254, 513
Heracians, 520
Heracian lamps, 521
Heraklids, 266
Herculaneum, 215, 218, 526
Herennius, 559
Hermæi, 284, 298
Hermæios, 340
Hermes, 7, 128, 140, 209,
210, 225, 229-233, 236-
239, 242, 247, 248, 251,
253, 255-257, 266, 267,
277, 281, 293, 296-298,
316, 317, 337, 340, 342-
344, 352, 367, 393, 408,
416, 428
Hermes, a potter, 489
Hermetianus, 487
Hermione, 273
Hermippus, 382
Hermogenes, 340, 581
Hermokles, 347
Hermomax, 341, 350
Hermopolis, 25
heroa, 286
Herodotus, 26, 39, 97, 110,
131, 183, 210, 325, 387,
451
Heroic age, 224
Herse, 225, 231, 237, 256-
258, 416
Herus, 215, 461, 463
Hesiemkheb, 12
Hesiod, 113, 290
Hesione, 254
Hesperides, 245, 247, 252,
265, 314, 348, 492, 513
Hestia, 237, 246
Hesychius, 358
hetairæ, hetairai, 143, 282,
285, 297, 325, 339, 357,
392
Hexamili, 396
Heytesbury, 588
Hieraconpolis, 9
Hiernisa, 479
Hiero, 158, 401
Hiero I., 311-2, 454
Hieron, 328, 341
Hieronymus, 140
hi hat (or kneading), 33
Hiketas, 402
Hilinos, 341, 344, 352
Hillah, 102
Himera, 114, 115, 133, 312,
313, 426, 427, 496, 521

HYDRIA.

Himeros, 241, 245
hippalektryon, 247, 342
Hippeus, 118, 380
hippocampi, 474, 514
Hippodameia, 263, 315
Hippokrates, 315, 325
Hippokritos, 324, 340
Hippolyte, 258, 272, 343
Hippolytos, 258
Hippomenes, 263
Hippus, 241
Hipposthenes, 193, 276
Hippothoon, 254
hirnea, 539
Hischylos, 341, 349, 351, 352
Histæus, 140, 141
Histrion, 141
Hochst, 488
Hoddesdorf, 487
Hofzell, 488
Hoheberg, 488
holkaion, 378
holkion, holkia, 371, 446,
451, 452
Holland, 489, 573, 577, 582
holmos, 191, 368, 371, 451
Holyhead, Anglesea, 589
Homer, 177, 179, 203, 275,
287-8, 294, 313, 358, 373,
374, 378, 388, 390, 424,
535
Homerica, 248, 266
Homeric subjects, 288
— myths, 453
Hoo marsh, Rochester, 582
Hooldorn, 486-488
hoplites dromos, 158
Horace, 455, 500, 504, 540,
541
Hori, 233, 247
Horus, 37, 41, 51, 63, 64,
73
Hostilius Saserna, 494
Howara, 9, 10
Humetroth, 490
Hungary, 490
hut-shaped vases, 595-6
Hyades, 239
Hyakinthios, 137
Hyakinthos, 234
Hybris, 242
Hyccarra, 114
Hydra, Lernaean, 428
hydria, hydriæ, hydriai, 28,
29, 144, 163, 177, 193,
195, 197, 205, 208, 211,
216, 217, 223, 285, 300,
302, 303, 307, 308, 316,
329, 330, 343-346, 350,
351, 354, 356, 358, 363-4,
402, 414, 422, 424, 433,
437, 438, 447, 458, 537,
541

HYDRIOPHORAI.

hydriophorai, 351
 hydrocerami, hydrokerami,
 16, 148
 Hygiaion, 219
 Hygieia, 246, 497
 Hygiemon, 159
 Hylaios, 253
 Hylas, 260, 558
 Hyllos, 255, 436
 Hymen, 513
 Hyperbius, Hyperbios, 114,
 163, 275
 Hyperborean myths, 265,
 266
 Hyperboreans, 255
 Hyperboreos, 234
 Hyperion, 248
 Hypnos, 247, 253, 343
 hypocausts, 116, 467, 470,
 473, 475, 476
 hypokrateria, 371
 hypokrateridia, 371
 hypokraterion, 368
 Hypoeios, 241
 Hypsipyle, 264, 282, 315
 Hypsis, 351
 Hypsuranius, 109
 hyrche, 360
 Hyria, 424

I.

IACCHUS, Iacchos, Iakchos,
 228, 237, 242, 315
 Iapygia, 273, 412
 Ibex, 53
 Ibis-mummy, 25
 Icarus, 239
 Icarus, Ikaros, 265, 514
 Ickleton, 581
 Icon, 143
 Idalium, 391
 Idas, 234, 264, 317, 320
 Idothea, 273
 Iffin, 588
 Iliia, 583
 Iliad, 208, 514
 Ilium, 270, 281, 288, 291, 347
 — New, 388
 Illahoon, 9, 10
 imbrex, imbrices, 116, 118,
 197, 441, 471, 474, 475,
 487
 imitations, 155
 impluvium, 491
 India, 239
 Indulcius, 536
 infundibulum, 505
 inlayers, 186
 inlayings, 50-52
 inscriptions, 45, 46, 310-
 332, 441, 490, 519, 571,
 576-7

IULOS.

insulæ, 468, 482
 Inuliucus, 519
 Io, 228, 237, 280, 282, 286,
 419
 Iobates, 262
 Iolaos, Iolaus, 251, 254, 255,
 264, 314, 315, 344
 Iolchos, 291
 Iole, 193, 253, 255
 Ion, 258, 367
 Ionia, 386-7
 Ionian cities, 417
 Ionians, 183, 229, 375
 Ionic alphabet, 199
 — colonies, 429
 — language, 426
 — inscriptions, 407, 414
 — style, 193, 194, 302,
 304
 Ionis, 519
 Ios, 241
 Ioulos, 286
 Iphigenia, 267, 274
 Iras, 273
 Ireland, 590
 Iris, 233, 234, 250, 297, 337,
 373
 Irish Celts, 586
 — style, 586
 — urns, 589
 iron, 597
 — period, 595
 Isaurians, 488
 Isca Silurum, 473
 Ischia, 426
 Isernia, 418
 Isidorus, 358, 465, 469, 555
 Isis, 7, 37, 41, 51, 57, 60-64,
 73, 119, 514, 523, 524,
 547, 583
 — worship of, 523
 Ishtar, 82, 87, 103
 Island myths, 265
 Ismene, 256, 259, 260
 Ismidagan, 93, 96
 Istron, 140
 Italian islands, 57
 — style, 197, 409
 Italians, 66
 Italy, 49, 129, 146, 150, 162,
 191, 199, 212, 215, 219,
 223, 244, 245, 314, 327,
 359, 360, 368, 370, 381,
 394, 397-399, 401, 405,
 406-411, 417, 420, 421,
 424, 426, 427, 433, 436-
 439, 442, 443, 457, 460-1,
 463, 468, 480, 481, 560,
 580, 583, 592
 — Southern, 158, 166
 Ithaka, 273, 290
 Ittenweiler, 566
 Iulos, 271

KAKOS.

ivory, 50, 51
 — island, 21
 Ixion, 229, 266
 iynx, 213

J.

JACKAL, 61
 Januarius, 387
 Janus, 442, 462, 513
 Jason, 137, 147, 260, 261,
 296, 321
 Jena museum, 211
 Jeremiah, 107
 Jerusalem, 107, 108, 110
 Jesmond, 589
 Jews, 46
 Joinville, 579
 Jonas, 518
 Jovianus, 571
 Jublains, 477
 Judæa, 79
 Julia Mammæa, 503
 — Procula, 483, 485
 Julian, 468
 Julios, 569
 Julius, 500
 Julius Cæsar, 142, 397, 497
 — Martialis, 486
 — Pollux, 292
 — Sempronius, 486
 — Valens, 377
 Juno, 53, 73, 314, 394, 408,
 420, 474, 510
 — Sospita, 442
 Jupiter, 53, 73, 119, 125,
 129, 222, 237, 253-255,
 383, 403, 442, 492, 511,
 514, 522, 524
 — Capitolinus, 443, 495,
 510
 — Hercean, 114
 — Olympian, 122
 — Serapis, 61
 — Temple of, 538
 Justinian, 542
 Juvenal, 455, 530, 531, 535,
 537

K.

KABHSENUF, 62
 Kabiri, 246
 Kablert, 594
 kadiska, 385
 kadiskoi, 363
 kadiskos, 213
 Kadmeid, 249, 259
 Kadmus, Kadmos, 259, 418,
 437
 kados, 331, 363
 Kaineus, 258, 264, 352
 Kakos, 254

KALAAS.
 Kalaas, 73
 Kalah Shergat, 77, 79, 84, 91
 kalathos, kalathoi, 187, 283, 384, 433
 Kalchas, 289
 Kale, 250
 Kaliope, 399
 Kallias, 345
 Kallikome, 271
 Kallimachos, 258, 363, 364
 Kalliope, 399
 Kalliphanes, 271
 Kalliphon, 337
 Kalliphora, 259
 Kalliphthera, 271
 Kallirrhoe, 258, 277, 315-6
 Kallisthenes, 82
 Kallisto, 234
 Kallopa, 259
 kalpis, kalpides, 197, 205, 307, 308, 364, 395, 413, 414, 419, 424, 433
 Kalydon, 226
 Kalydonian boar, 260, 261, 264, 277, 287, 310, 316, 340, 413, 423
 kalymma, 292
 Kalymno, 390
 Kamarina, 426, 427
 Kameiros, 434
 Kamos, 241
 kanaboi, 120
 kanabos, 170
 kanastron, 384
 Kandidus, 490
 kanee, 145, 384
 kanenion, 384
 kaneon, 210
 Kanephoroi, 384
 kaniskion, 384
 kanopos, 452, 457
 kanoun, 384
 kantharis, 395
 kantharos, kantharoi, 187, 250, 294, 337, 338, 342, 345, 349, 354, 379-81, 396, 446, 451
 Kapu, 413
 Karamles, 77, 87, 91
 karchesion, karchesia, 205, 345, 380, 381
 Karnak, 586
 Karneios, 137
 Karneiter, 66
 Kasr, 93, 95
 Kassander, 347
 Cassandra, 234, 236, 270, 271, 318, 424
 Kastel, 524
 Kastor, 263-4, 315, 350
 Kekrops, 256, 316
 kekryphalos, 286, 293

KINGSTON.
 kelebe, kelebai, 187, 197, 218, 307, 368, 403
 kelebeion, 369
 Keleus, 232, 336
 Kemel, 595
 Kent, 475, 588
 Kentauro, Kentaurs, 264, 349, 359, 380, 396, 423, 431, 453, 457, 461
 Kentauromachia, 258, 264, 403, 429, 492
 Kenturipai, 427
 Keos, 291
 Kephallenian myths, 261
 Kephalos, 121, 248, 257, 258, 261, 265, 338, 403, 412, 416
 Kepheus, 263
 Kephisodoros, 430
 Kephisophon, 329, 358
 kerameikos, kerameikoi, 161, 321, 325, 333
 keramion, 354
 Keramis, 392
 keramos, 112, 455
 keras, 112, 146, 239, 240, 294, 384
 Kerberos, 253, 266, 291, 428
 Keres, 247
 Kerkopes, 254, 281
 Kerkyon, 257
 kernos, 145, 146, 375, 385
 Kertch, 117-9, 129, 135, 141, 175, 346, 427, 432, 583
 Kerus, 463
 Kerynitis, Mount, 234, 252
 Khammurabi, 93, 101
 Khebsnuf, 23
 Khem, 20, 21
 Kheper, 60, 62, 71
 Khistken, 78
 Khita tribe, 50
 Khonsu, 12
 Khorsabad, 77, 78, 86-8, 90, 91, 105
 Khufu, 61
 Khusroo Purvis, 78
 kibisis, 262
 Kiekindemark, 595
 Kilbride, 591
 Kilkenny, 591
 Killinagh, *co. Cavan*, 591
 Killucken, *co. Tyrone*, 591
 Kilmurry, 591
 kiln, kilns, 528-9, 577, 581, 582, 598
 Kiltale, *co. Meath*, 591
 Kimon, 220
 Kinaithon, 288, 290
 Kinderton, *co. Cheshire*, 469
 Kinghorn, *co. Fife*, 590
 Kingsholme, 536
 Kingston, 589

KRATER.
 Kingston-on-Stour, 589
 Kinyra, 242
 Kircherian museum, 534
 Kirke, 273, 290, 291, 428
 kirnos, 354
 Kissos, 241, 242
 kissybion, 221, 378, 451
 kists, 590
 Kithairon, Mount, 251
 kithon, 134
 Kittos, 341, 431
 Kleisthenes, 220
 Kleomenes, 377
 Kleonai, 220, 352, 396
 Kleopatra, 245, 394
 Kleophradas, 335, 337
 Kleostratos, 345
 Klino, 365
 Klitarchos, 345
 Klitias, 225, 351
 Kloten, 487, 488
 Klus, 596
 Klymene, 250, 285
 Klytaimnestra, 272, 274, 337, 460
 Klytios, 261
 Klyto, 241, 272
 Knowth, *co. Meath*, 591
 Kochendorf, 488
 Kodros, 275
 Koian style, 212
 Koiros, 241
 Kolias, Mount, 161, 375, 381, 392
 Kolonos, 259
 Komarchos, 283
 Komos, 241, 242, 282, 286, 343, 350, 415
 Konikos, 250
 Kora, 231-2, 234
 korallion, 143
 Korinth, 311-2, 320, 335, 338, 441, 453, 457
 Korinthians, 423
 Korinthian kraters, 368
 — style, 421
 — vase, 310
 Korkyra, 312, 397
 Korna, 280
 Korone, 258
 koroplathos, 128
 kothon, kothons, 187, 364, 365, 382, 395, 414, 451
 kothurnoi, 293
 kottabos, 381, 385, 377
 kotyle, kotylai, 374, 376, 377
 kotyliskos, 375
 kotylos, 374-5
 Kouyunjik, 77-81, 83, 84, 88, 91, 94
 krater, krateres, 32, 145, 150, 187, 191, 197, 205, 208, 209, 211, 213, 217, 218,

KRATES.	LASNAS.	LEONTEUS.
303, 308, 330, 339, 343, 354, 357, 358, 368-9, 371, 372, 378, 402, 403, 413- 415, 417, 421, 422, 424- 426, 429, 436-8, 451, 505, 512	L.	Lassas, 409
Krates, 347	LABRONIA, 383	lateraria, 465
Kratinos, 281	Labu, 63	laterculi, 490
Kreon, 256, 261, 317	Laches, 321	— frontati, 469
Kreonteia, 261	lachrymatory, lachrymato- ries, 31, 540, 546	lateres, 465
Kretan bull, 252	Laconian tiles, 114	Latin inscriptions, 421, 461
— giant, 261, 422	laconica, 472	— language, 441
Kretans, 379, 424	laconicum, 467	Latium, 445, 463
Krete, 312	Ladon, 252, 513	Latona, 500
Kreusa, 258, 271	Lævinus, 313	latrones, 56
krobulos, 293	lagæna, lagenæ, 40, 42, 392, 530, 534, 539, 542, 544-547, 552, 581	latrunculi, 448
Kroisos, 275, 315, 319, 436	lagona, 572	Lauenstein, 593
Kromyon, 257	lagyna, 539	Lausitz, 593
krossos, 364	lagynos, 360	lavarum, 375, 477
krotala, 130	Lailaps, 258, 265	Laverna, 215, 463
Ktesias, 104	Laios, 259, 320	lead binding, 552
Kudurmarbuk, 96, 99	Lake, 588	— cramps, 532
kulichnai, 155	Lakedaimon, 290, 375, 395, 423	— rivets, 569
kuminodoke, 385	Lacedæmonian cup, 364, 381	— vases, 147
kuminodokos, 147, 385	Lakon, 188	Leagros, 325
kuminotheke, 385	Lakonia, 397	lebes, 357, 371
Kummer, 594	Lakonian kraters, 368	lebane, 144
kunes, 57	Laleos, 341	Lecce, 426
kyathæa, 330	Lamberg, 153	lectisternium, 461, 517
kyathis, 217, 354	Lambeth stoneware, 563	lecythos, lecythus, lecythi, lekythos, &c., 29, 39, 40, 109, 167, 169, 187, 188, 193, 197, 205, 208-211, 213, 216-218, 223, 302, 307, 308, 329-331, 347, 351, 352, 355, 357, 358, 366-7, 373-375, 387-389, 392-3, 395, 396, 400, 410, 415, 418, 424, 427, 428, 434, 438, 451, 458
kyathos, 205, 222, 376, 445, 451	laminæ, 478	lecythi, double, 39
kybisteres, 284	La Motte, 463	Leda, 228, 263, 286, 289, 460, 514, 555
Kydias, 276	lamp-makers, 521	legends, 109
Kydoime, 264	Lampos, 248, 315	legionaries, 486, 598
Kyknos, 235, 254, 290, 291, 318, 336-7, 429	lamps, 38, 39, 85, 86, 131- 133, 147, 300, 434, 504, &c., 525, 547-8, 558, 572, 583	legion, 30th, 573
kylichne, 355	Lampsacus, 387	legions, 473, 486, 487, 488, 571
kylix, kylikes, 182, 197, 200- 202, 205, 209, 211-214, 216, 300, 330, 332, 336- 346, 348, 349, 352, 354, 357, 358, 381-383, 391, 395-397, 402, 410, 437, 438, 451	Langendorf, 593	— victorious, 477
kymation, 301	Languedoc, 579	Leipzig, 594
kymbion, 378, 379	lanx, lances, 537-539, 546, 547, 558, 561, 569	lekane, lekanai, 182, 187, 205, 354, 433, 451
Kymothoe, 338	lances hederatæ, 569	lekanion, 344, 377
kypellon, 221	— pampinatæ, 569	lekanis, 377, 384
kypria, 288, 310	Laokoon, 288	lekaniskos, 377
Kyprians, 379	Lapithai, Lapithæ, Lapiths, 221, 226, 258, 264, 380, 423	lekanomanteia, 377
Kyprian verses, 289	Lar, 462	lekarion, 384
kypselis, 385	lararium, 491	lekis, 384
Kypselos, Kypselus, 226, 309, 396	lararia, 498, 501, 505	lekiskion, 384
Kyrenaica, 212, 314, 341, 430, 431	Lares, 514, 538	lekos, 384
Kyrene, 249, 265, 289-291, 311	Larissa, 76, 128	lekythopoioi, 341
Kyros, 276	Larks Lowe, 589	Lemnian, 235
	Larnaka, 180	Lemnos, 242, 249, 255, 260, 289, 515
	Larrak, 102	Lentini, 427
	larth, larthos, 212, 409, 598	Leo, 536
	lasanon, 372	Leokrates, 325
	Lasbolos, 264	Leonteus, 289
	Lasimos, 351	
	Lasnas, 462	

LEONTINI.

Leontini, 426, 427
 lepaste, 213, 360, 383
 lepastides, 329
 lepesta, 537
 Leptis, 431
 Lernaian hydra, 252
 Lesbian kraters, 368
 Lesbos, 390
 leschai, 309
 lesche, 225
 Lesches, or Leschiaos, 288
 Le Seille, 469
 Leto, 232-3, 317, 429
 Leucas, 128
 Leucon I., 175
 Leuke, 270, 271, 288
 Leukippidai, Leucippides, &c.,
 208, 236, 264, 342, 422,
 515
 eukoma, leucoma, 125, 209,
 210, 395
 Leukon, 432
 Lewes, 588
 Leyden Museum, 13, 53, 56,
 430 *n.*
 Lezoux, in *Auvergne*, 565
 Liber, a potter, 564-5
 Liber Pater, 122
 Libera, *see* Ariadne, 294
 liberti, 485, 501
 libertini, 485
 library, 81
 Libyan victory, 431
 Libyes, 179, 300
 Lichas, 255
 Ligyres, 253
 Lilaia, 242
 Lillebonne, 468
 Lilybæum, 114
 limbus, 505
 lime-glaze, 39
 Limeray, 579
 Limoges, 579
 limus, 465
 Lincoln, 545, 548, 574
 linen cloth, 48
 Lingwell gate, Yorkshire,
 403
 Linos, 234, 255, 275, 416
 liquamen, 534
 Lis, *dept.*, 577
 literatæ, 535
 litharge, 107
 Litlington, 536
 Llyr Lhediaith, 589
 Locri, 219, 398, 405, 423,
 425
 Locris, 417
 Loiret, in *Orléannois*, 579
 London, 487, 500, 524, 536,
 573, 581
 — clay, 574
 Lorraine, 469

LUXEMBOURG.

lotus, 55
 Louisendorf, 524
 louterion, 376
 Louvre, 148, 204, 331, 351,
 418, 420, 431, 432, 436,
 583
 Luben, 594
 Lubrense, 412
 Lucania, 157, 160, 162, 217,
 225, 245, 296, 298, 398,
 409, 418-9, 424, 429, 430,
 463
 Lucanian style, 243
 Lucanians, 411, 423
 Lucera, 418
 lucernarii, 509
 lucernæ, 504
 Lucifer, 248
 Lucian, 131, 512
 Lucina, 511
 Lucius the gladiator, 571
 — Æmilius Julianus, 483
 — Apuleius, 512
 — Aurelius Martialis, 484
 — Brutidius Augustalis,
 484
 — Cæcilius Sætinus, 514
 — Cæcilius Scævus, 520
 — Calpurnius Eros, 532
 — Cassius, 533, 578
 — Cestius, 535
 — Cornelius Scipio, 485
 — Cossutius Virilis, 571
 — Fabricius Æveius, 520
 — Fabricius Masculus, 520
 — Gellius, 559, 560
 — Herennius, 581
 — Licinius Sura, 479
 — Muranus, 620
 — Philomusus, 532, *n.*
 — Primus, 520
 — Purellus Gemellus, 534
 — Silvius Helpidianus,
 487
 — Tarquinius Priscus, 408,
 442
 — Tettius, 559
 — Titus Papius, 531
 — Valerius Labeius, 485
 — Verus, 521, 530
 Lucullus, 497
 Lucumo, 407
 Lucumons, 212
 Ludenu, 26
 Ludin, 26
 Ludwigslust, 595
 Lugnagroagh, *Wicklow*, 591
 Luna, 510, 511, 513
 Lupiæ, 426
 lustral vases, 518
 lutum, 465
 Luxembourg, 565
 — gardens, Paris, 579

MAMERTINI.

Luxor, 12, 17
 lychnos, 504
 lychnuchus, 504
 Lycia, 130, 247, 386
 Lycian ointment, 147
 Lycurgus, 114
 Lydia, 82, 117, 126
 lydians, 329
 Lydian airs, 367
 — kings, 387
 lydion, 465-6
 Lysippus, 206
 Lykaon, 254, 270, 289
 Lyketes, 253
 Lykia, 268
 Lykis, 329
 Lykomedes, 267
 Lykophron, 276
 Lykourgos, 261, 282, 292
 Lymne, 489
 Lynkeus, 360
 Lynkos, 289
 Lyons, 498, 503, 549, 572,
 578, 580
 Lysias, 341
 Lysimachia, 143
 Lysippides, 325
 Lysippos, Lysippus, 121, 202,
 208, 345, 431, 498
 Lysistrate, 285
 Lysistratus, 121, 498
 Lysse, 250

M.

MA, 63
 Macedon, 119
 Macedonia, 138
 Macedonian period, 145
 — potteries, 484
 Machaon, 492
 Macrobius, 358, 498-9, 555
 Mæcenæ, 555
 Mæonia, 402
 Mævia, 524
 Mafka, 56
 Magliano, 454-5
 Magna Græcia, 119, 157, 188,
 210, 219, 405, 409, 411,
 418, 449, 463
 Magoula, 396
 Maia, 233, 236
 Maiander, 301-2, 307
 Mainads, Mænad, 127, 241,
 242, 282, 342, 343, 395,
 403
 Makathesa, 409 *n.*
 makers, 501
 malluvium, 541
 Malta museum, 430
 Malvern, Great, 589
 Mamertine wine, 534
 Mamertini, 117

MANES.

Manes, a potter, 341
 Manes, 523
 Mannheim, 488
 Manous, 266
 Mantinea, 113
 Mantitheus, 140
 Manto, 259
 Mantua, 400, 497
 Marathon, 163, 257
 Marcella, 534
 Marcians, 38
 Marcus Æmilius Rusticus, 535
 — Antoninus, 504
 — — Epaphroditus, 493
 — Atilianus, 500
 — Aurelius, 482, 483
 — — Antoninus, 530
 — — Solinus, 535
 — Clodius Pupienus Maximus II., 572
 — Exsonius, 535
 — Julius Philippus, 522
 — Lucilius Quartio, 531
 — Messius Fortunatus, 578
 — Petronius Veteranus, 536
 — Publicius Januarius, 484
 — Sentius Cestius, 462
 — Valerius Pastor, 490
 Maresfield, 582
 Mareuil, 468
 Margate, 582
 Marienfels, 488
 Marinus, 479
 Marius, 460
 — Secundus, 573
 Marlborough, 582
 Marnitz, 595
 Mars, 62, 168, 420, 511, 514, 583
 Marsal, 469, 529
 Marseilles, 539
 Marsiconuova, 426
 Marsyas, 124, 230, 233, 242, 244, 265, 342, 343, 349, 424, 513
 Martia Valeria, 488
 Martial, 455, 499, 500, 530, 534, 539, 541, 542, 551, 555, 561, 568, 580
 masks, 128, 491, 564-5, 583
 Massa, 412
 Massilia, 115
 Massinissa, 538
 Massues, 580
 master-mould, 564
 mastos, 379
 Matalus, 329
 matella, 541
 matellio, 541

MENEKRATES.

Matlow Hills, 588
 Maturius, 533
 Maturus, 533
 Maulevrier, 579
 Mausolea, 471
 Mausoleum, 387
 — of Empress Helena, 543
 Mausolus, 114
 Maxentius, 467, 471, 493
 — circus of, 543
 Maxilua, 115
 Maximus, Emperor, 507
 — 517, 519, 521, 522, 535
 Mayence, 487, 488, 524, 564-5, 579
 Mayhora, 591
 Mayland, 524
 mazonomum, 541
 measures, 117
 Mecklenburg, 594
 medallion, medallions, 128, 166, 168, 370, 568, 583
 Medea, 261, 262, 292, 295
 Medinat El Giabel, 12, 17
 — Haboo, 15
 Mediterranean, 457
 Medusa, 127, 138, 144-146, 193, 222, 231, 262, 336, 343, 348, 492, 511
 Medway, 581
 Megaira, 266
 Megakles, 325, 351
 Megalai Eoiai, 263
 Megalopolis, 396
 Megara, 114, 119, 122, 397
 Meidias, 208, 341, 422
 Meissen, 594
 Melak, 110
 Meleager, 423, 515
 Meleagros, 261
 Meletosa, 206
 Melibœus, 516
 Melissa, 285
 Melos, 125-127, 146, 162, 164, 180, 187, 219, 378, 389, 390, 396, 430 n., 434, 447, 572
 Melosa, 258
 Memmius, 519
 Memnon, 189, 191, 193, 269, 270, 287, 288, 324, 336, 343, 348, 389, 403, 428
 Memnon, *secutor*, 573
 Memnonium, 9, 11
 Memphis, 12, 21, 23, 25, 38, 62, 73
 Memsie, *Aberdeenshire*, 590
 Menæchmus, of Plautus, 562
 Menas, 40
 Mendes, 347
 Menedemus, 138
 Menecrates, Menekrates, 135, 397

MINOA.

Menelana, 533
 Menelaos, Menelaus, 189, 225, 236, 268, 271, 273, 289, 314, 344
 Menestheus, 271, 317
 Meniscus, 140
 Menodotus, 143
 Mentor, 230, 273, 347, 540
 Mentu, 20
 Mentuemha, 20
 Mentu Ra, 62, 64
 Menulus, 462
 Mercury, 63, 122, 168, 497, 498, 511, 512, 514, 545
 Mereworth, 582
 Meri, 20
 Merimes, 19
 Merodach Baladan, 93
 Merseburg, 594
 Mersekar, 64
 Mertese, 187
 Mesnil, 577
 mesomphaloi, 383
 Mesopotamia, 73, 75
 Mespila, 76, 78
 Messana, 117
 Messapia, 160, 278
 Messene, 276, 313
 Messina, 426
 metallic rhyta, 365
 Metapontium, 424
 Metapontum, 118, 158, 353, 373
 Methe, 242
 Methillus, 570
 metoikoi, 406
 Metrodorus, 329
 Mexican, 592
 Miamoun, 56
 mica, 526, 547, 550
 Midas, 265, 282, 338, 392, 430
 Migdol-en-Rameses, 107
 Mikomachos, 220
 Milan, 533
 Milesians, 432
 Miletos, 288, 416
 Milhac de Nontron, 472
 milliaria testacea, 501
 Milo, 127, 153, 180, 280, 375
 Milos, 389, 453
 Milz, 566
 Mimos, 242
 Minchinhampton, *co. Gloucester*, 546
 Mincio, 400
 Minerva, 168, 254, 344, 492, 501, 505, 510, 513, 530
 — Musica, 230
 — Pacifera, 511
 — Promachos, 511
 Minervian legion, 488
 Minoa, 114

MINOS.

Minos, 134, 257, 265, 317
 Minotaur, 191, 193, 256, 257,
 265, 297, 316-7, 336, 340,
 342, 344, 345, 349, 426,
 428, 448
 mirmillones, 517
 mirrors, 461
 Missanello, 419
 Mithradates, 141
 Mithras, 514
 Mithridates, 432
 Mitylene, 288
 Mnaseas, 336
 Moabitis, 108
 Modena, 399, 400, 532, 542,
 559, 560, 561, 572, 580,
 592
 Modestus, 485
 Meris lake, 11
 Moguntiacum, 488
 Moirai, 158, 247, 394
 Molionides, 253
 Molise, 418
 Molpe, 241
 Molpos, 275
 Molto, 426
 money-boxes, 502
 monochrome, 159, 458
 Monos, 519
 Mon-reale, 162
 monsters, 184, 287, 457
 Montalto, 404
 Monteroni, 410
 Monte Sarchio, 418
 montes testacei, 8
 Monte Testaceo, 545
 Mont-labathie-Saléon, 579
 Montrose, 590
 Moorgate Street, 549
 Mopsos, 261
 Morbihan, Brittany, 586
 moriones, 517
 mortar, mortaria, mortarium,
 478, 527, 529, 536, 541,
 544, 547, 549, 550, 568
 mosaics, 475, 478, 479
 Moschion, 276
 Moschos, 291
 Mosul, 76, 89, 100
 moulds, 9, 13, 38, 47, 57,
 94, 100, 103, 106, 115,
 121, 123, 127, 128, 165,
 167-169, 434, 499, 502-3,
 505, 509, 553, 554, 556-
 7, 564-5, 572, 576, 579
 Moulins, 499, 501
 Mousaios, 275, 437
 Moyenvic, 469
 Mugeyer, Mugheir, 93, 96,
 102, 106
 Mugnano, 413
 Mujellibe, 92, 93, 95, 96,
 100, 105

NARKISSOS.

Mukathesa, 409 n., 462
 Mullingar, 591
 mummies, 59, 60
 Mummius, 120
 Munich, 148, 162, 176, 177,
 340, 396, 429, 595
 Muntripus, 519
 Murano, 412
 Murena, 470
 murrhine, 36
 Murviedo, 572, 581
 Musæus, 206
 Muses, 122, 126, 244, 246,
 262, 389, 437, 497
 Museum, British, *passim*
 Museum of Practical Geology,
 90, 104
 Museums, 154
 musivum opus, 478
 Mut, 53, 62, 64, 73
 Mutianus, 539
 Mutina, 399, 560
 Mutzig, 498
 Mycenæ, Mykenai, 108, 158,
 180, 183, 219, 396
 Mycerinus, 10, 131
 mykteres, 131
 Mynnyd Carn Goch, *co. Gla-*
morgan, 589
 myobarbum, 541
 Myrmekides, 347
 Myrmidons, 268
 Myro, 241
 myrrhine vase, 530, 555
 Myrtilos, Myrtilus, 263, 266
 Mys, 347, 540
 Mysia, 115, 260, 267, 387
 mysteries, 224
 Mytilene, 390
 myxa, 504-5

N.

NABONIDUS, 93, 96, 102
 Nabopallasar, 102
 Naham-ua, 64
 Naharaina, 73
 Naiades, Naiads, 213, 249,
 262
 Nais, 241
 names of potters, 559
 namms, 66
 Nancy, 572
 naos, 118, 353, 373
 Naples, 148, 151, 155, 157,
 162, 169, 219, 310, 398,
 411, 412, 433, 435, 437-8,
 479 n., 515, 517, 524, 542,
 560
 —, lamps of, 508
 — Museum, 170, 206, 328,
 324, 424, 501
 Narbonne, 532 n.
 Narkissos, 284-5

NERONIANS.

nasiterna, 540
 nasus, 504, 540
 Nattus, 500
 Naucratis, Naukratis, 66,
 406, 432
 Naukydes, 342
 naulos, 210, 356
 Nauplia, 230
 Nausikaa, 273
 Naxians, 241
 Naxos, 119, 158, 225, 238,
 240, 249, 313, 316, 318
 Neandros, 342
 Neapolis-Peucetia, 420
 Nearchos, Nearchus, 315,
 322, 338, 345
 Nebbi yunus, 77, 78
 Nebenneteru, 12
 Nebi, 117
 nebris, 243
 Nebuchadnezzar, 84, 93, 94,
 96, 100-102
 Nechtsebak, 21
 necklaces, 591
 Necropolis, 191
 Nectanebo, 377
 Nefer-Atum, 63, 73
 Neferhebef, 20
 Neferheft, 20
 Neferhetep, 20
 Nefermen, 20
 negotiatores, 552, 578
 negroes, 50
 Nehalania, 498
 Neith, 7
 nekrodeipnon, 356
 Nekropolis, 404
 nekyomanteia, 273, 289
 Nemea, 251
 Nemean games, 262
 — lion, 337, 340, 342,
 391, 403
 Nemesis, 274, 289
 Nen, river, *co. Northt.*, 528,
 582
 Neoklides, 345
 Neoptolemos, Neoptolemus,
 114, 270-1, 273, 275, 289,
 424, 460, 515
 Nephele, 348
 Nephrophis, 20
 Nephthys, 60, 61, 63, 64
 Neptune, 474, 492, 512, 514
 Nereids, 144, 166, 193, 245
 249, 266, 268, 270, 281,
 293, 336, 492
 Nereus, 237, 249, 253, 293,
 317, 345, 519
 Nero, 467, 481, 521, 523,
 535
 — golden palace of, 533
 Neronian potteries, 484
 Neronians, 521

NERVA.

Nerva, 555
 Nessos, 254, 317
 Nestor, 221, 265, 269, 273,
 289, 332, 338, 348, 378
 Neti, 130
 neurospasta, 130
 Neuss, 487, 488
 Newark, 589
 Newcastle-on-Tyne, 589
 New Forest, 550, 582
 Newhaven, 582
 Newmarket Heath, 588
 Nicænetus, 122
 Nicander, 140
 Nice, 420
 Nicolaief, 117
 Nidd, 488
 Niebuhr, 408
 Niederbieber, 487, 488
 Niffer, 92, 93, 95, 96
 Nikaulos, 283
 Nike, 145, 209, 210, 228-9,
 230, 233, 235, 238, 245,
 248, 249, 255, 256, 259,
 264, 278, 280, 284, 294,
 297, 337, 395, 416, 424,
 428, 431
 Niketas, 402
 Nikias, 147, 309
 Nikippus, 128
 Nikodemos, 324
 Nikokrates, 159, 430-1
 Nikolaos, 324
 Nicomachos, Nikomachus,
 159, 276, 282
 Nikophanes, 285
 Nikopolis, 285
 Nikosthenes, 197, 214, 304,
 322, 340, 342, 343, 347,
 349, 404, 409, 428
 Nikostratos, 360, 401
 Nile, 457
 Nilometer, 64, 65
 Nimeguen, 486-489
 Nîmes, 572
 Nimroud, Nimrud, 7, 77, 78,
 84, 87, 89, 90, 94, 105,
 110, 185
 Nineveh, 57, 78, 81, 87, 91.
 Ninip, *god*, 76
 Ninyas, 105
 Niobids, 234, 265, 282
 Nisaian nymphs, 237
 Nishni, 20
 Nisiros, 391
 Nîsme, in Provence, 579
 Nisyros, 391
 No-Ammon, 21
 Nocera dei Pagani, 417
 Nola, 40, 149, 152, 174, 181,
 182, 189, 191, 197, 202,
 206, 215, 217, 219, 249,
 300, 303, 327-8, 332, 357,

OINOCHOE.

379, 394, 398-9, 404, 409,
 411, 412, 414-417, 419,
 420, 422, 424, 425, 427,
 428, 430 *n.*, 438, 462,
 505
 Nolan amphoræ, 362
 — ware, 372, 410
 Nomentana via, 508
 Nomios, 233, 343
 Nonnus, 222
 Noph, 21
 Nordendorf, 594
 Norfolk, 593
 Normandy, 579
 Northern style, 597-8
 nostoi, 224, 272, 273, 275,
 288-291, 310
 Noto, 130
 Nox, 513
 Noyelles-sur-mer, 580
 Nubian, 367, 431, 506
 Nuceria Alfaterna, 417
 nucleus, 478
 Num, 7
 Numa, 442, 455, 495, 496,
 497, 537, 542
 numbers, 148
 Nymphæum, 120
 Nymphaia, 242
 Nymphs, 240, 241, 243, 438,
 513
 Nysa, 237

O.

OBBA, 541
 Obernburg, 487
 Oberrosbach, 488
 objects in vases, 151
 obolos, 144
 obrendaria, 536
 Occa, 559
 Ocean potteries, 484
 Octavia, 570
 Oder, river, 594
 Odeum, 115
 Odusseus, 314
 — Akanthoplex, 290
 Odyssey, 208, 213, 273, 289
 Oenanda, 524 *n.*
 officina, officinæ, 484, 519,
 536
 (Edipus, Oidipous, 213, 259,
 281, 292, 319, 320, 515
 Oileus, 254
 Oinanthæ, 325
 oinerysis, 374
 oinochoe, oinochoai, 29, 56,
 134, 145, 146, 150, 167,
 182, 185, 187, 193, 197,
 205, 209, 213, 217, 250,

ORBIS.

308, 337, 342, 345, 354,
 357, 367, 372-3, 378, 385,
 391, 396, 404, 410, 414,
 415, 424, 434, 437, 438,
 445, 450, 451, 453, 458,
 539
 oinochoos, 372
 Oinomaos, 213, 260, 263,
 321, 437
 Oinone, 241, 267
 Oinopion, 340, 350
 oinochoe, oinochoai, 29, 182,
 404, 539
 œnophorum, 540
 Oinos, 242, 415
 Oiphon, 242
 Oise, 579
 Oita, 255
 okladias, 256
 Olbia, 117, 140, 141, 142
 Oldbury Castle, 588
 olla, ollæ, 473, 536, 541,
 542, 544-549, 551, 552,
 583, 590, 597, 598
 olpe, olpai, 182, 187, 197,
 205, 336, 348, 354, 366,
 378, 404
 olpis, 367
 Olympia, 114
 Olympias, 353, 377
 Olympic games, 229
 — gods, 231, 343, 344
 — myths, 263
 Olympiodoros, 315
 Olympos, Olympus, 225, 228,
 230, 235, 238, 244, 247,
 248, 251, 255, 265, 266,
 268, 270, 424
 Omphale, 253, 423, 434
 Omphalos, 383
 Oneias, 89
 Onesimos, Onesimus, 339,
 351, 531
 Onetorides, 324, 350
 onomasticon, 292
 Onopion, 239
 onychis, 379
 ooskypion, 379
 Opici, 412, 416
 — Tyrrhenorum, 407
 Opora, 241
 Oppedi quarta, 521
 Oppian laws, 496
 Oppius, 519, 520
 Opuntii, 423
 opus doliare, 135, 466, 480,
 481, 485, 532
 — pavonaceum, 470
 — reticulatum, 469
 Oragie, 242
 Orbetello, Orbitello, 213,
 401, 454, 460
 orbis, 527

OREIMACHOS.

Oreimachos, 242
 Oreios, 264
 Oreithya, 248, 256-258, 316, 343, 393
 Oresteia, Oresteid, 211, 213, 223, 230, 234, 235, 274, 289, 291, 292
 Orestes, 247, 274, 275, 315, 320, 337, 356, 395, 423, 515
 Oria, 424
 Oricum, 534
 Oriental style, 434, 450
 Origen, 377
 Orion, 115, 248, 259, 291, 346, 348
 Oristano, gulf of, 434
 Orkney, 590
 D'Orlando, cape, 115
 ornamentarii, 532
 ornaments, 51, 52, 58, 85, 89, 115, 146, 166, 180, 181, 184, 185, 216, 218, 300-309, 444-449, 456, 475, 491, 493, 506, 509, 527, 545, 551, 558, 560, 563, 567, 574, 584, 585, 587, 590, 593-4, 597
 Orokrates, 242
 Orpheus, 222, 260, 262, 265, 275
 Orte, 454, 461
 Orvieto, 402, 454
 Oscan alphabet, 416, 462
 — colony, 411, 414
 — inscriptions, 462, 464
 Oschatz, 594
 oscillum, oscilla, 128, 491, 499, 583
 Osertesens, 72
 Osiris, 7, 18, 19, 20, 22, 23, 51, 52, 58, 60, 61, 63, 64, 69, 70, 73
 — onnophris, 64
 oskophoria, 277
 Ostia, 471, 472, 474, 480, 491, 516
 ostracism, 119
 ostrakina toreumata, 112, 123
 ostrakon, 112
 Ostuni, 425
 Otranto, 424
 Otus, 456
 Oundle, *co. Northt.*, 573
 Ourigalzu, 93
 oven, 542
 Ovid, 514
 ovolo, 301, 304, 308
 oxis, 384
 oxybaphon, oxybapha, 150, 205, 213, 218, 308, 330, 332, 358, 368, 369, 385, 421, 429

PANTHAIOS.

P.

PACATUS, 490
 Pæan, 242
 Pæstum, 152, 398, 417, 463
 Pagnani, 480
 Pagny-les-Châteaux, 580
 Pahar, 12, 21
 Paidia, 245, 394
 paidotribes, paidotriboi, 278, 295, 319
 paidotribos, 352
 painting, 458
 Palaimon, 256, 281
 palaistra, 278, 393, 416
 Palamedes, 230, 311, 348
 Palazzolo, 427
 Palermo, 426, 428
 Palestine, 39, 107
 Pali, 180
 Palladium, 222, 270, 341, 514
 Pallas, 125, 227, 497
 — Athene, 145, 192, 229, 255, 270, 321, 341, 361, 393, 425, 464
 pallet, 53, 70
 Palma, 531
 palm branches, 38
 Palmense, 531
 palmette, 216
 Palmyra, 110, 472
 Palmyrene inscriptions, 110
 Palo, 454-5
 Palzano, 532
 Pamaphios, 343
 Pamphaios, 404
 Pan, 125, 177, 242, 266, 294, 295, 392, 492, 512, 513
 Panaitios, 339
 Panamos, 137
 Panathenaia, 355
 Panathenaic amphora, 155, 156, 193, 314, 309, 332, 361, 393, 412, 414, 428, 447
 — skyphos, 379, 403
 — vases, 158, 159, 199, 230, 279, 341, 353, 421, 430
 Pandaisia, 250
 Pandora, 113, 211, 258, 265
 Pandrosos, 230, 258, 265
 Paniscus, 487
 Pannychis, 250
 Panopeus, 113, 119, 130
 Panormus, 427
 Panphaios, 343
 Pantarkes, 321, 326
 Panthaios, 310, 343, 344, 401

PAVIMENTARI.

Pantheon, 471
 Panticapæum, 117, 135, 219, 346, 432
 Pappo-Silenos, 245, 513
 papyrus, papyri, 45, 55, 83, 505
 Parchim, 596
 Parennefer, 12, 21
 Paris, 148, 149, 209, 236, 237, 267-8, 270, 289, 337, 341, 346, 348, 350, 408, 416, 423, 437, 514, 572, 579
 — national library, 72, 104, 149, 192, 390, 432, 459
 — Hôtel Dieu, 572
 Parium, 143, 387
 paropsis, paropsides, 384, 538, 539, 569
 Parrhasius, 159, 206, 220, 285, 347
 Parthenii, 424
 Parthenon, 202, 206, 364, 372, 425
 Parthian, 106, 111, 488
 Paru, 20
 Pas de Calais, 580
 Pasht, 53, 64, 73
 Pasht-Merientah, 63
 Pasiphae, 257, 265
 Pasiteles, 121, 498
 Pasnem, 13
 paste, 37, 48, 70, 468, 525-6, 545, 547, 559, 591, 592, 596
 Pastor, 519
 pataikos, 62
 patella, 538, 546, 547, 549, 551, 558
 patera, pateræ, 84, 85, 152, 372, 514, 537, 538, 541, 545, 549, 561, 569
 Paterclos, 569
 patina, patinæ, 384, 538, 539, 546, 547, 558, 561
 patinarius, 539
 Patrae, 397
 Patras, 397
 Patrenses, 360
 Patricius, 519
 Patrokles, 348
 Patrokliia, 225, 288
 Patroclus, Patroklos, 191, 193, 226, 268-9, 271, 317, 321, 338, 340, 344, 348, 356
 Patroni, 521
 Paulus, 549
 Pausanias, 112, 113, 119, 121, 122, 128, 285, 309
 pavements, 470, 478, 479
 pavimentarii, 471

PAVONACEUM OPUS.

pavonaceum opus, 470
 Peace, 514
 pebbles, 549
 pectorals, 60
 Pedageitnios, 137
 Pegasos, Pegasoi, 248, 262, 263, 343, 365, 403, 453, 457, 517
 Pehlevi, 102
 Peiraius, 394
 Peirithoos, 264, 266
 Peisander, 453
 Peisistratus, 138
 Peitho, 245, 246, 294, 394
 pelamys, 384
 Pelasgi, 448, 498
 Pelasgic architecture, 181
 — inscription, 454
 — subjects, 223
 Pelekys, 235, 239, 257
 Peleus, 201, 225, 226, 231, 237, 238, 247, 261, 266-7, 290, 341, 348, 349, 352-3, 410, 429, 437
 Pelias, 261, 291
 pelice, pelike, pelikai, 193, pl. p. 203, 205, 332, 350, 363, 395, 433
 pelinoi, 123
 Pelion, 253, 267
 Pella, 119
 Pelopeid, 263
 Peloponnese, 179, 219, 359, 547
 Peloponnesian war, 199, 288, 424
 Pelops, 213, 231, 260, 263, 266, 292, 295, 321, 343, 437
 — Plexippos, 263, 339
 Pelorus, 115
 pelta, amazonian, 509
 Pelusium, 9
 pelvis, 377, 541, 549
 Penelope, 230, 236, 273, 416
 Peninsula, 572
 pentadoron, pentadora, 465-6, 467
 Pentamenapt, 21
 Pentamennebkata, 19
 Pentathlon, pentathla, 158, 194, 279, 318, 355
 Penthesilea, 211, 269, 288, 336, 340, 342, 350, 423, 460, 461, 514
 Pentheus, 259, 260, 282, 395
 peperino, 444
 peplos, peploi, 198, 213
 Peretta, 532
 perfume vases, 458, 463
 Pergamus, 387, 479, 542, 560

PHIALE.

perideipnon, 357
 Perikionios, 277
 Perikles, 159, 160, 325, 326, 394
 Periklymenos, 260
 Periphas, 272
 perirrhanterion, 378
 periskelis, 384
 Perseid, 206, 213, 236, 242, 247, 249, 262-3, 453
 Persephone, 126, 232, 247, 258, 266, 293, 315
 Persepolis, 57
 Perseus, 127, 138, 193, 222, 225, 262, 287, 292, 336, 348, 400, 419, 453, 492, 515, 575
 Persian king, 431
 — style, 309
 Persians, 17, 46, 54, 93, 110, 111, 119, 157, 186, 202
 Persius, 455, 554
 Perugia, 401
 Perugian war, 570
 Perusia, 401, 508
 Peruvian style, 183
 Peruvians, 180
 Pesauri, 508
 Pesaurum, 520
 Peschiera, 533
 Pesth, Hungary, 583
 Pesto, 417
 petachnon, 383
 Petamen, 73
 Petraios, 253
 Petronelli, 488
 Petronius, 516
 Phædon, 140
 Phædrus, 497
 Phaethon, 248
 Phaia, 249, 257
 Phaidra, 416
 Phaistos, 312
 Phalax, 129
 Phalerum, 161
 Phallen, 277
 phalloi, 243
 Phanope, 241
 Pharaoh Necho, 57, 367
 pharos, 115
 Pharsalos, 289
 Pheidias, 199, 202, 321, 326
 Pheidippos, 201, 341, 351
 Phæræ, 159
 Phæræan legends, 260
 Pherecrates, Pherekrates, 281, 505
 Pherekydos, 380
 phiale, phialai, 134, 150, 215, 216, 245, 250, 300, 342, 354, 372-3, 383, 385, 414, 432, 451, 458

PILE CINQ-MARS.

phiale omphalotos, 146, 167
 phialos, 166-7
 Phidian Athene, 231
 Phidias, 157
 Phigaleia, 206
 Philadelphus, 559
 Philias, 130
 Philinos, 344, 352
 Philip, Emperor, 434, 503, 507, 509, 521
 Philippeum, 114
 Philippos, Philippus, 276, 316, 392, 521
 Philoktetes, 260, 267, 270, 289, 515
 Philomela, Philomele, 213, 282
 Philon, 188
 Philonoe, 258, 262
 Philosophoumene, 377
 Philoumenes, 130
 Philtias, 338, 351
 Phineus, 260, 354
 Phintias, 130
 phlomos, 131
 Phlunphluns, 365
 Phobos, 235, 250
 Phocis, 119
 Phœbe, 241
 Phœnicia, 110, 457, 463
 Phœnician inscriptions, 391
 — style, 160, 183, 197, 302, 303, 376, 389, 403, 421, 427, 430, 447, 451
 — ware, 44
 Phœnicians, 108, 109, 183, 390, 395, 432, 434
 Phoinix, 271, 273
 phœnix, 45
 Phœnix Park, *Dublin*, 591
 Pholos, 253, 264
 Phormos, 281
 Phosphoros, 248
 Photius, 358, 377
 Phrixos, 222, 260, 348, 423
 Phrygian costume, 295
 — myths, 265
 Phrygians, 181, 295, 339
 Phrynichos, 337
 Phrynos, 344, 351
 Phtha, 8, 12, 53, 63, 64, 73
 — Socharis, 62, 65
 — — Osiris, 12, 23
 Phthiotis, 260
 phthois, 383
 Phylarchos, 377
 Pianmiano, 402
 Piano dell' Abbadia, 404
 Pictish ale, 590
 Pierian quire, 233
 Pigmies, 226, 266, 492, 515
 pilæ, 472, 473
 Pile Cinq-Mars, 475

PILLARS OF HERCULES.	POSSESSIONES.	PROTYPA.
Pillars of Hercules, 265	pollubrum, 541	Possis, 496
pinakion, 384	Pollux, 260, 264	postes, 474
pinakiskos, 384	—, Julius, 292	Posthumus, Emperor, 503
pinax, pinakes, 134, 187, 205, 213, 337, 344, 349, 354, 384, 451, 491	Polty's, 256	posticum, 216
Pindar, 155, 158, 292, 327, 355, 364, 394	Polyaratus, 138	Potentia, 419
Piræus, Piraios, 129, 210, 357	Polybius, 365	Potenza, 419
Pirithoos, Pirithous, 253, 258	Polybotes, 231	poterium, 7
Pisa, 402	polychrome, 394, 413, 422, 424, 427, 431-2, 438	Pothinos, 352
Pisan myths, 263	Polydektes, 263	Pothos, 241, 242, 243, 245
Pisander, 262, 268, 294	Polyetes, 250	potteries, 485
Piscopia, 391	Polygnotus, 157, 159, 199, 206, 220, 309, 347, 351	potters' guild, 107
Pisistratos, 273	Polyhymnia, 126	— names, 499-500, 570, 579, 580
Pistica, 500	Polykrates, 276, 311, 321	Powerscourt, 591
Pisticci, 419	Polymenos, 319	pozzolano, 526
pistilla, 529	Polymne, 242	Pozzuoli, 122, 132, 177, 468
Pistillus, 498	polymyxos, 504	prædia, 482-484
Pistoxenos, 344, 349, 413	Polynikes, 259	Prætorian, 480, 487
Pitane, 115	Polypemon, 257	— Camp, 471, 483
pithakne, 359	Polyphemos, Polyphemus, 193, 273, 287, pl. 409, 514	Praxias, 352
Pithecusæ, 426	Polypoites, 289	Praxiteles, 511
Pithom, 107	Polyrrhenia, 143	Priam, 114, 193, 237, 267- 271, 289, 295, 316, 317, 318, 352, 421, 424, 437
pithos, pithoi, 30, 134, 135, 156, 163, 179, 359, 390, 455, 527, 531, 542	Polystratus, 117, 140	Priapos, Priapus, 122, 344
Pius, 132	Polyxena, 269, 271, 316	prices, 128
planets, 95	Polyxene, 226, 271, 363	Primigenius, 484
Plato, 178	Polyxenos, 290	—, P. F. Lucillæ, 535
Plautus, 461, 535, 537, 541, 562	Pomarico, 419, 425	Primus, 519, 534
Plaxtol, 475	pomegranate, 40	Principato Citeriore, 417
Plebeian cups, 530	Pompeianus, Consul, 478	— Ulteriore, 418
Pleiads, 221	Pompeii, 143, 212, 214, 215, 218, 383, 431, 472, 475, 477, 491, 493, 497, 526, 533, 534, 542, 570, 572, 583	Priscian, 532
Plexippos, 263, 339	Pompey, 121, 468	Priscilla, 480
Pliny, 157, 222, 387, 397, 399, 400, 407-8, 418, 442, 466, 469, 498, 508, 526, 530, 532, 542, 555, 560, 572, 580	Pons Sublicius, 498	Priscus, 499, 519
Plistia, 417, 425	Ponte della Badia, 404	pristis, 273, 290, 384
Plotina, 483	Pontomeda, 339	privata, 482
— Augusta, 519, 521	porcelain, 33, 40, 47, 50-52, 59, 88, 457	prizes, 355
Ploutos, 209, 232, 250, 395	porcupines, 54	Probus, 490, 519, 522
Plutarch, 161	Porsena, 455, 555	prochoos, 372-3, 433
Pluto, 246, 247, 253, 293, 513	Porta Latina, 493, 497	procrossi, prokrossoi, 128, 144, 210
Po, 399, 400	— Pinciana, 494	Proitids, 262
poculum, pocula, 540, 547, 569, 570	— del Popolo, 534	Prokne, 213, 256, 258, 282, 292
podanipter, 332, 377	— Salaria, 494	Prokris, 258, 265, 282, 292
Podargos, 348	— Trigemina, 520	Procrustes, Prokroustes, 211-2, 257, 281, 348
Podis, 241	Port Dafarch, 589	Promachos, 393
Poggio Somavilla, 410	Portelette, 592	Prometheans, 334
Polignano, 151, 420	Portland, 582	Prometheus, 113, 229, 246, 265, 280, 292, 334, 397, 497, 500, 505, 515
Polios, 350	portraits, 127	pronaos, 216
polish, 39, 41, 44	Poseidon, 227, 228, 229, 231, 233, 235, 238, 245, 248, 256, 257, 259, 263, 268, 293, 317, 336, 346, 351	proplasmata, 498
Polites, 270, 460	Poseidonia, Posidonia, 191, 312, 417	Propætor, 487
Polledrara, 54, 66, 434	Poseidonius, 117, 140	Proserpine, 121, 336, 393
Pollentia, 400, 542, 560	Posis, 124	prosopa, 128
	possessiones, 482	Prostias, 478
		Protesilaos, 348
		Proteus, 273, 512
		Protomachos, 271
		Protosamians, 554, 575
		protypa, 119

PROTYPOS.

protypos, 123
 Psalias, 348
 Psamathe, 314
 Psammetichi, Psammetici,
 54, 433, 457
 Psammetichus, 311, 434
 pschent, 62
 Pselcis, 9, 46
 psephides, 478
 psephoi, 478
 psephosis, 479
 Pseudo-Dicæarchus, 122, 493
 — Egyptian religion, 132
 — Kallisthenes, 377
 Psiax, 341, 352
 Psyche, 250, 512
 psychostasia, 270
 psygeus, 370
 psykter, 354, 370
 Ptahmeri, 12
 Pterelas, 221
 Ptolemais, 431
 Ptolemata, 431
 Ptolemies, 74, 434
 Ptolemy Philadelphus, 159,
 365, 380, 430
 — Philopator, 56
 Publinian potteries, 481
 Publius, 519, 520, 559
 — Actius, 533
 — Asisus, 519
 — Carisius, 569
 — Cornelius, 556
 — Cornelius Celadus, 520
 — Crispus, 535
 — Fabricius, 520
 — Fabricii tertia, 521
 — Remigius Coxendicius,
 490
 — Renatus, 490
 — Satrius Camillus, 520
 — Satrius Campestris, 520
 puelos, 376
 Puglia, 151, 398-9, 413,
 420, 421, 459
 Pulciano, Monte, 445
 Punic inscriptions, 110
 Punta di Guardiola, 410
 Purbeck, 582, 588
 Putignano, 420, 421
 Puzzuoli, 468
 pyaloneis, 333
 Pylades, 274-5, 395
 Pylos, 231, 253
 Pyramid, Pyramids, 7, 9, 11
 49
 pyramids, 129
 Pyrgi, port of, 448
 Pyrgos, 408
 Pyrilampous, 326
 Pyrokome, 271
 Pyrrhic dance, 280
 Pyrrhos, Pyrrhus, 118, 160,

RHINTHON.

208, 275, 288, 313, 317,
 412, 422, 425
 Pythagoreans, 424
 Pytheus, 379
 Pythia, 254, 274-5
 Python, 344, 349, 352, 512
 pyxis, pyxides, 145, 182, 187,
 188, 194, 245, 300, 354,
 394-396, 414

Q.

QUADRIGA, 442, 443, 516
 Quagliere, Monte, 401
 quartz, 546
 Quintillus, 500
 Quintus, 488
 — Agathyrus, 483
 — Lollianus Avitus, 490
 — Servilius Pudens, 483
 — Tubero, 538
 — Valerius, 549
 — Valerius Esunertus, 549
 — Valerius Veranius, 549

R.

RA, 21, 63, 66
 Raffaele ware, 310
 Ramenkeper, 13, 19, 21
 Rameses, 20, 56
 — II., 12, 19, 45, 55
 — III., 49, 89
 — Fort, 107
 Rampsinitus, 49
 rams, 15
 Rath, hill of, *co. Leith*, 591
 Rathborn, *co. Sligo*, 591
 rations, 482
 Ravenna, 542
 Red sea, 463
 Regillus, 513
 Regnus, 569
 Rekmara, 13
 religious rites, 276-7
 Remus, 276, 515
 Renatus, 486
 Rennu, 15, 64
 repa-ha, 21
 repairs, 156, 569
 restorations, 154
 retiarius, 517
 reticulatum opus, 469
 Rhadamanthos, 266
 Rhætan cohort, 488
 Rhea, 246
 Rhegium, 157, 424, 542
 Rheims, 503
 Rheinzabern, 566, 572
 Rhesos, 268
 Rhine, 445, 488, 489, 566,
 577, 595
 Rhinthon, 281

RUDIE.

Rhodes, 135, 136, 138, 141,
 180, 187, 221, 389-391,
 434, 480, 513
 Rhodia, 519
 rhodiades, 382
 rhodiaka, 382
 Rhodian potteries, 484
 — skyphoi, 379
 — style, 309
 Rhodians, 212, 382, 489
 Rhœcus, 120
 Rhone, 580
 Rhossos, 436
 Rhyn, 487
 rhyton, rhyta, 124, 145, 146,
 159, 167, 205, 243, 283,
 294, 338, 354, 365, 379,
 384, 395, 403, 420, 422,
 452, 462, 540
 Richborough, 498, 551, 582
 Riegel, 488
 rings, 58, 65, 66, 586
 Ripanus, 549
 — Tiberinus, 549
 ritual, 61, 66-68
 Rocca Nova, 420, 426
 Rodenkirchen, 487, 488
 Rodmanton, *co. Glouc.*, 485
 rods, 596
 Roenne, 596
 Roma, 513
 Roman Empire, 434
 — British ware, 587
 — shapes, 85
 — style, 219, 425, 463,
 592, 595
 — ware, 43, 107, 566
 Romans, 356, 423, 442, 525,
 593
 Rome, 39, 389, 390, 397,
 399, 436, 443, 446, 463,
 467, 468, 470, 486, 489,
 493, 496, 508, 524, 526,
 530, 533, 541, 545, 561
 — Arch. Inst., 154
 Romulus, 276, 493, 515
 Ronaldshay, 590
 Rosselle, 401
 Rossem, 582
 Rossi Museum, 556
 Rossi Bacci, Museo, 557
 Rossleben, 593
 rota figularis, 527
 Rottenburg, 571, 572
 Rousse, near Oudenarde, 552
 Royston, 473, 536, 588
 Rubastini, 296, 421
 Rubi, 398
 rubrica, 196, 508
 Rubu tribe, 50
 Ruckingen, 488
 rudratio, 478
 Rudia, 426

RUFUS.

Rufus, 222
 Rugge, 426
 Ruma, 12
 Rumas, 142
 Ruoti, 420
 Rusellæ, 401
 Rutennu, 26
 Ruvo, 208, 209, 212, 246,
 296, 341, 363, 394, 398,
 411, 420-422, 425, 431
 Ryps, 421

S.

SAAR, 485
 Saarbrücken, 485
 Sabaco, 62, 83
 Sabak, 64
 Sabaria, 490
 Sabine, 410
 — territory, 341, 470
 — wine, 541
 Sabines, 444, 537
 sacella, 505
 sacellum, 487, 573
 sacrificial vessels, 537
 Saffron Walden, 581
 sagger, 177
 saginaria, 501
 Saguntum, 536, 542, 572,
 580
 St. Albans, 471
 St. Dizier, in Champagne,
 579
 Sainte-Colombe, 580
 — Foy, 580
 Saintes, 472
 St. Geneviève, 579
 St. Marinella, 410
 St. Paul's Cathedral, 529
 St. Petersburg, Hermitage,
 432
 St. Romain-en-Gall, 580
 Sais, 9, 131
 Sakis, 188
 Sakkara, Sakkhara, Sakka-
 rah, Saqqara, 8, 10, 25,
 27, 49, 89
 Sakonides, 341, 345, 352
 Saladin, 479
 Salamis, 143, 392
 Salaria via, 487
 Salarian estates, 483
 Salentum, 425
 Salerno, 417
 salicerni, 416
 Salii, 517
 salina, 569
 Salisbury, 588
 Salonica, 219
 Salopian ware, 552
 Salus, 215, 463, 513
 Samian potters, 177

SAXON WARE.

Samian ware, 107, 174, 176,
 526, 528, 536, 547, 549,
 553, 555, 557, 559, 560-
 562, 565, 567, 569, 571-2,
 576, 578-580, 582, 583
 —, false, 518, 545, 547,
 573, 582
 Samians, 120, 313
 Samneh, 9
 Samnite style, 463, 464
 Samnites, 398, 408, 411-414,
 417, 517, 537
 Samnium, 541
 Samos, 161, 263, 275, 276,
 333, 360, 388, 389, 478,
 542, 555, 561
 —, Etruscan, 410
 Samothrace, 449
 San Brancato, 420
 — Germano, 413
 — Matteo, 533
 — Stefano alla Rotonda,
 Rome, 542
 — Vitale, church, Ra-
 venna, 542
 Sanchoniatho, 109
 sandal wood, 18
 Sanserera, 418
 Santa Agata dei Goti, 208,
 212, 303, 308, 394, 398,
 417
 — Lucia, 418
 Sant' Archangelo, 420
 Santo Arpino, 412
 Santerino, Santorino, 180,
 183, 219, 390
 Sanus, 559
 sapi, 33
 Sappho, 127, 159, 275, 316,
 339, 367, 380
 Sarabut El Khadem, 56
 Saracens, 524
 sarcephagi, 17, 18, 51, 84,
 106, 212, 385, 430, 440,
 444, 445, 447, 455, 536,
 551
 Sardanapalos, 276
 Sardis, 114, 159, 387, 466
 Sargon, Sargones, 77-79
 Sarno, 531
 Sarpedon, 247, 268, 339
 Sarteano, 401, 454
 Sarthe, near Mans, 579
 Sassanians, 87, 93, 106, 111
 Saturn, Saturnus, 499, 537,
 215
 Saturnalia, 499, 500, 534
 Satyris, 140
 Satyr, Satyrs, 116, 164, 176,
 212, 240, 241, 243, 263,
 336, 374, 415, 438, 512,
 513
 Saxon ware, 587

SEMPRONIUS.

Saxons, 592, 596, 597
 Saxony, 594
 Scagliosa, Mount, 425
 Scandinavian type, 594
 — style, 595, 596
 Scandinavians, 585, 590
 scaphia, 540
 scarabæus, scarabæi, 15, 52,
 58, 62, 71-73, 91, 180,
 434, 461
 Scarborough, 589
 Scaurus, 534
 Scemiochris, 72
 Schiersheim, 595
 schist, 69, 70
 Schkopau, 594
 Schwenden Hügel, 594
 Scipio Barbatus, 499
 Sciron, 121
 scirpus, 505
 Slavonic population, 593
 Scopas, 131
 Scotland, 487, 589, 590
 scribe's jar, 41
 Scrofano, 493
 scutula, scutulæ, 539
 scutum, 408
 Scylla, 145, 512
 scyphos, scyphus, 535, 540,
 597
 Scyrus, 125
 Scythians, 265, 295
 seals, 32, 71, 74, 82, 83,
 88, 137, 138, 146, 539
 seasons, four, 513
 Sebaknefru, 72
 Sebastopol, 129, 135
 Sebekmes, 20
 scipedales, 466, 485
 Secular games, 521, 522, 523
 Secularia, 522
 Secundanus, 490
 Secundinus Silvanus, 552
 Secundus Vitalis, 486
 Sedulius, 555
 Segovia, 572
 Seine, 579
 Selene, 248
 Seleucidæ, 85, 87, 102
 seleukis, 383
 Seleukos, 383
 Seligenstadt, 488, 490
 Selinikos, 280
 Selinos, Selinus, 427, 429,
 473
 Selinunte, 427, 473
 Selinuntine metopes, 191
 sellarius, 573
 Selva le Rocca, 410
 Semele, 228, 238, 259, 242
 semilateres, 487
 Semiramis, 105
 Sempronius, 488

SEMUR.

Semur, 498
 Sena, 402
 Senkerek, 93
 Senmut, 21
 Sennacherib, 77, 78, 79, 81-83, 91
 Senulus, 462
 sepia, 384
 septenaria synthesis, 580
 Septimus Menodotus, 534
 septum, 474
 sepulchral figures, 66, 67, 68, 70
 — lamps, 505
 — vases, 355-7
 sepulchres, 149, 150, 433, 503-4, 548, 595
 sepulture, 598
 Serapis, 38, 506, 514, 547, 583
 Serin, 580
 Seriphos, 262-3
 Sesamas, 344
 Sesortesen II., 72
 — III., 72
 Sesostriis, 9
 sesquipedales, 466, 472
 Sessa, 417
 Sethos I., 26, 68
 Seti, 20
 Seven against Thebes, 259, 292
 Severn valley, 552
 Severus, 46, 140, 159, 493, 500, 503, 522, 579
 Sèvres, 17, 439, 542, 467
 — Museum, 109, 114, 120, 390, 468, 470, 472, 547, 565, 597
 Sextus, 569
 — Attius Silvanus, 487
 — Valerius, 549
 Sezza, 531
 shab shab, 16, 66
 shabti, 16, 21, 66, 70
 Shades, 247, 293
 shadoof, 32
 Shafra, 61, 72
 Shalmanezzer, 84
 — I., 91
 — II., 77
 shapes, 451, 527, 538, 540, 541, 551, 552, 586, 592, 594, 597, 505-7
 Sheallock, 590
 Sheerness, 575, 581
 shells, 463
 Shepenmut, 20
 Sherif khan, 91, 92
 Sherleker, 78
 s'het, 67
 Shinar, 92
 Shrewsbury Museum, 467

SISYPHOS.

Shropshire, 589
 Shu, 63
 Sibson, *co. Northt.*, 528, 582
 Sibyl, 412, 560
 Sicily, 99, 110, 116, 117, 130, 135, 140, 146, 152, 168, 191, 199, 206, 210-212, 219, 252, 254, 314, 327, 357, 366, 406, 408, 411, 414, 426-428, 430, 466, 496
 Sicyonia, 116
 Sicyonians, 121
 Siculi, 448
 Side, 117
 Siena, 402, 454
 sigilla, 455, 498, 499
 sigillaria, 37, 498-501
 sigillarius, 501
 sigillator, 508
 signa, 443
 signarius, 501
 signet-rings, 73
 Sikanos, 344
 Sikinnos, 275
 Sikon, 399
 Sikyon, 220, 375
 Silanion, 344
 Sileni, Silenoi, 222, 237, 239-241, 248, 255, 294, 374
 Silenus, 116, 125, 169, 241, 242, 256, 265, 281, 282, 317, 321, 318, 338, 349, 367, 507
 Silesia, 593
 Sillius, 521
 silphium, 275
 Silvanus, 513
 silver vases, 573
 Silvinus, 500
 Similis, 578
 Simon, 344
 Simonides, 158, 291, 311, 379, 454
 Simos, 241, 242, 271
 Simpheropol, 142
 simpulum, 537
 simpuvium, 455, 537
 Sinai, Mount, 56
 Sinano, 396
 Sinis, 257
 Sinkarah, 102
 Sinon, 270
 Sinope, 125, 140, 142
 Sinopic earth, 113
 sinum, 539
 sinus, 539, 541
 Sipylus, Mount, 180, 386
 Sirens, 168, 169, 246, 265, 273, 281, 287, 342, 418, 514
 Sistell, 485
 Sisyphe, 266, 315, 321

SPHINX.

Sitalkas, 326
 Situla, Situlæ, 30, 165, 363
 sizes of bricks, 115
 skaphe, 371, 376
 skapheion, 377
 skaphion, 377
 Skeparnos, 271
 skiadiske, skiadiskai, (243) 245, 284
 Skiron, 257
 Skopas, 242
 Skylax, 432
 Skylla, 249, 273, 291, 293
 skyphos, skyphoi, 145, 165, 166, 182, 185, 205, 221, 332, 354, 365, 379-80, 414
 — panathenaikos, 379, 403
 Skythes, 258, 267
 Slade collection, 560
 slaves, 37, 519
 Smikythos, 282, 350
 Smintheus, Sminthius, 137, 234
 Smis, 241
 Smyrna, 387
 Smyrnaeus, 288
 Sobah, 17
 Socharis, 64
 Social war, 461
 Society of Arts collection, 396
 Socrates, 131
 Sodano, 420
 Sokles, 344
 Sol, 510, 511, 513
 Solentium, 117
 Solicinum, 571
 Sollus, 549
 Solomon's temple, 158
 Solon, 276
 Solos, 427
 Solygia, 219, 395
 Somme, *dept.*, 580
 Sophocles, Sophokles, 210, 220, 253, 259, 291, 326, 356
 soroš, 152
 Sorrento, 413
 Sosias, 282, 310, 344
 Sosimus, 117
 Sosos, 479
 Sostratos, 329, 350
 Soteles, 242
 Soterius, 387
 Southfleet, 581
 Spa, 33
 Spain, 115, 463, 542, 572, 578, 580
 Sparta, 267, 271, 470
 Spartan virgins, 492
 spatula, 563
 speoi, 455
 Sphinx, sphinxes, 127, 237,

SPHRAGISTES.

259, 281, 282, 317, 319,
342, 457, 515
sphragistes, 21
spicata testacea, 478
Spilamberto, 532
spirals, 44
Sporades, 390, 391
Spornitz, 594
spouts, 116, 491
Spurinas, 462
Stabiae, 215
Stabulum P. Actii, 532
Stadium, 193
Staffordshire potteries, 542
— ware, 550
stamnos, stamnoi, 187, 203,
205, 300, 341, 343, 360,
403, 404
stamps, 19, 87, 139, 147,
480–482, 485, 487, 536,
559, 569, 570, 575, 579
stands, 42, 130
Stanway, 581
Stargard, 595
statika, 29
Statius, 323, 344–5
statues, 50, 113, 463
steaschist, 52, 61, 71
stele, 210, 341
stephane, 292
Stephanus, 519
Stesichoros, 291
Stewart, Mount, 591
stibium-case, 52, 70
Stiris, 113
stoai, 309
Stockstadt, 488
Stolpe, 594
stone period, 585–6, 597
Stonehenge, 588
Storrington Downs, 588
Stourton, 588
Stow Heath, 588
Strabo, 156, 441
Strasburg, 566, 572
Stratonikos, 347
straturæ, 473
Stroibos, 325
stuppa, 505
style, 598
Stymphalian birds, 252
Styx, 144, 266, 373
subjects, 44, 211, 224, 272,
277–8, 282–285, 287, 310,
434, 498, 515, 517–8, 547,
558, 567–8, 576, 583
Sublicius, Pons, 480
Successivus, 519
Suetonius, 156
Suidas, 358
—, Lexicon of, 292
Sullington Warren, 588
Sumlocene, 571

TARQUIN.

Sunium, 114
Suobnedo, 570
superstition, 524, 596
Surrentine, 534
Surrento, 418
Surrentum, 398, 418, 542,
560
Surrey, 475
Susa, 90, 270
Susian style, 309
Susians, 186
Sussex, 582, 588
Sutinus, 522
Suvenhock, 594
Switzerland, 549
Sybaris, 156, 186, 188, 312,
411, 424
sycamore wood, 18
Syene, 46
Sylla, 460
symbols, 138
symposia, 182
sympuvia, 555
Syotherai, 291
Syracusan skyphoi, 379
Syracuse, 117, 166, 177, 216,
312, 406, 425–427, 496,
542
— museum, 119
— Prince of, 413
Syria, 26, 109, 436, 457
Syriac language, 86

T.

TABLES, 42
tablets, 80, 81, 101, 102
Tafne, 63
Taharka, 20
Tahennu tribe, 50
Tahraka, 15
Taia, 73
tainia, 293
Takonides, 345
Talavera, 572
Taleides, 345, 409, 428
Tallaght, hill of, Dublin, 591
Talos, 163, 261, 265, 275,
422
Talthybios, 274
Tan, 12
Tanarus, 542
Tanis, 12, 17
Tantalos, Tantalus, 180, 236,
265, 386, 423
Taormina, Taormini, 473,
521
Taranto, 424, 425
Taras, 281
Tarentum, 147, 157, 219,
311, 375, 398, 420, 422,
424, 425, 463
Tarquin, 407

TERPSICHOE.

Tarquinius, 338, 399, 400,
401, 405, 407–8, 444, 456,
462
Tarquinius Priscus, Lucius,
408, 442
Tarquins, 400
Tarsus, 123, 129, 130, 132,
388, 583
Tascilla Verticisa, 571
Tascillus, 570
Tasconus, 570
Tat, 64
Tataies, 329
tattooing, 585
Tauai, 20
Taur, 63
Tauric Chersonese, 274
Tauromenium, 115
Taurominium, 473
Taurus, Mount, 488
Teano, 413
Teanum, 413
teba, 9
tebi, 13
tebu, 65
Technites, 109
tectoria, 476
tectum, 474
teglarii, 475
tegula, tegulæ, 466, 469
— doliæres, 485
tegularii, 475
Teian cups, 381
Teiresias, 273
Tela, 117
Telamon, 264, 267
Telegonia, 273, 289, 290
Telegonos, 273, 290, 291,
428
Tel el Amarna, 24, 26
— Yahoudeh, 49, 89
Telemachos, 273
Telephanes, 220
Telephos, 254, 267, 289
Teles, 279
Telesphoros, 246
Telete, 250, 278
Telmissus, 387
Telos, 391
tempera, 22, 37, 126
Tempesine potteries, 484
Temple of Honour, 471
— of Valour, 471
Temple collection, 363
Tenamen, 51
Tenea, 396
Tenedos, 387, 397
Tenruka, 12, 20
Terentian potteries, 484
Tereus, 256, 281, 282, 292
Termini, 133
Terpander, 389
Terpsichore, 206

TERRA DI BARI.

Terra di Bari, 420
 — di Lavoro, 157, 212, 413
 Terranova, 427
 Terra Nuova, 152
 Tersikyle, 264
 tertìa, 520
 Tertiolus, 579
 Tertius, 485, 490
 Tertullus, 519
 La Terza, 426
 tessellæ, 478
 tessera, 51, 478, 479, 502, 554, 557, 559
 tessons, 478
 testa, 354, 530
 Tethys, 242, 247
 Tetmes, 17
 tetradoron, 465-6
 Teucheira, 431
 Teuker, 267
 Teuthrania, 142, 289
 Teutonic tribes, 585
 — vases, 445
 — pottery, 592, 595, 596
 Teutons, 598
 Thaleia, 228, 241, 242, 314
 Thallinos, 275
 Thamyras, 246, 262, 275
 Thanatos, 247, 253, 275, 343, 460
 Thanon, 241
 Tharras, 110, 434
 Thasians, 406
 Thasos, 136, 140, 141
 thaumatopoi, 297
 Theagenes, 140
 Thebaid, Thebais, 259, 291, 396
 Theban, 260, 291
 Thebe, 249, 259
 Thebes, 9, 11, 12, 15, 20, 25, 44, 45, 50, 51, 59, 73, 189, 220, 224, 272, 311, 454
 Theiaius, 394
 Themis, 257
 Themiskyra, 258
 Themistokles, 394
 Theocosmos, 122
 Theocritus, 156, 221
 Theokritos, 291
 Theodoric, 479 *n.*, 480, 482
 Theodorus, 120
 Theognetus, 142
 theogony, 263
 Theophamides, 328
 Theophane, 260
 Theophrastus, 125, 143, 159, 430-1
 Theoxenia, 277
 Theoxetos, 345
 Theozotos, 345

TIBERIUS.

Thera, 164, 180, 190, 390, 447
 Thericlean kraters, 368
 Therikleans, 397
 Therikleios, 382
 Therikles, 345, 379, 382, 397
 Thera, 468, 471, 472, 480, 492, 568
 thermanter, 370
 thermopotis, 370, 395
 Thermopyla, 254
 Thersandros, 188
 Theseid, 208, 213, 224, 238, 249, 257, 264, 393
 Theseus, 121, 189, 191, 193, 211, 212, 225, 226, 230, 231, 236, 253, 256-7, 266, 281, 313, 315, 319, 337, 342, 345, 349, 357, 426, 428, 437, 492
 Thesmophoria, 294
 Thesmophorai, 232
 Thesmophorios, 137
 Thespiæ, 312
 Thespiis, 220
 Thestorides, 288
 Thetis, 201, 225, 226, 228, 231, 235, 237, 238, 239, 247, 266-268, 270, 271, 290, 293, 321, 338, 341, 348, 349, 352, 356, 403, 429, 437, 512
 Theudaisios, 137
 Thiaëus, 156
 thiasos, thiasoi, 213, 240, 243, 492
 Thiers *near Lezoux*, 579
 Thirsch, 406
 Thoth, 7, 63, 64
 Thothmes, 17, 20
 — I., 12, 70
 — II., 12
 — III., 11-13, 26, 56, 72
 — IV., 12
 Thoueris, 63
 Thracian myths, 261-2
 — witches, 248
 Thraso, 264
 threnai, 291
 thryallis, 131
 Thucydides, 373
 Thurian, 313
 Thuringia, 595
 Thuriun, 418, 419
 Thyades, 228
 thymiaterion, 250
 thymiateria, 372-3
 Thyone, 241, 242
 Thypheitheides, 345
 Tiber, 498, 516, 520, 555
 Tiberius, 132, 516
 — Pansa Antonius, 490

TRIDORA.

Tiberius Silvani, 500
 Tibur, 454, 468, 480
 Tiglath Pileser II., 79
 Tigris river, 75
 tiles, 46, 49, 440-1, 489, 558
 Timagoras, 138, 345
 Timandros, 276, 310
 Timkenberg, 595
 Timonidas, 194, 396
 Timonides, 190, 352
 Timpani, 420
 tin, 463
 Tindarus, 519, 521
 Tiphys, 260, 492
 Tisias, 315
 Titans, 227, 334
 Tithonios, 248
 Tithonos, 266, 413
 Titus, 480, 497, 502, 519-521
 — Cocceius Fortunatus, 532
 — Gavelius, 532
 — Tatinius Satrinus, 483
 — arch of, 518
 — baths of, 533
 Tityos, 211, 232-3, 429
 Tityrus, 516
 Tlasias, 397
 Tlenpolemos, 345, 352
 Tlepolemos, 282
 Tleson, 291, 311, 322, 340, 345, 397
 toad, 38
 tombs, 45, 49, 59, 454, 468
 toobi, 13
 tools, 120, 123, 163, 166, 170, 173, 566, 585
 toreutai, 186
 Tor Pignattarra, 471, 543
 Torquay, *co. Devon*, 588
 Torre di Mare, 424
 torso, 497, 500
 Toscanella, 401
 Tourah, 17
 Tournay, 574
 Tours, 475
 Towcester, 582
 Toxis, 264
 toys, 57, 126, 169, 355-6, 498, 501, 504, 596
 Tragoidia, 242
 Trajan, 159, 468, 480, 482, 502, 503, 519, 521
 Tralles, 114, 387, 542, 560
 Transrhenana legio, 488
 Trasobbia, 485
 Trebbia, 151
 Trebellius Pollio, 497
 Trèves, 466, 485, 572
 triclinares, 505
 tridora, 466

TRIERES.	USES.	VIELBRUNN.
trieres, 383	Tusculum, 494	ustrinum, 473
Trimalchio, 535	tutulus, 408	uta, 52, 60, 70
trimyxos, 504	Twelve Apostles, 518	uter, 583
tripodiskos, 355	Tychios, 346	
Tripolis, 431	Tydeus, 259, 260, 272	V.
tripous, 371	tympanon, 243	VACASATUS, 485
Triptolemos, Triptolemus,	Tyndareus, 315, 319, 403,	Vaglio oppido, 420
164, 213, 231, 235, 266,	460	Val di Chiana, 401
336, 403, 412, 413, 424,	Tyndaris, 114, 130	Valentinus, <i>sellarius</i> , 573
429, 431, 513	typarium, 486	Valesio, 426
triremis, 383	Typhoeus, 187	Valore, 400
Tritæa, 121	Typhon, 64	value, 530
Tritoguno, 500	Typhonium, 20	Valyd, Khalef, 479
Triton, Tritons, 144, 145,	typos, 123	vaporaria, 475
249, 253, 293, 297, 315,	Tyrbas, 242	vapnish, 36
428, 492, 512	Tyre, 39, 109	Varro, 124, 358, 470, 494,
triumphal arches, 568	Tyrrhenian amphora, 361	496, 536
triviæ, 511	— pirates, 239, 340	vas Burgonianum, 393, 437
Troad, 120, 135, 180, 387,	— pottery, 455	vascularii, 532, 571
388	— style, 304	vases, 525, 529
trochelatos, 504	— subjects, 216	Vatican, 148, 209, 350, 480
Troica, 189, 228, 236, 249,	Tyrrhenians, 54, 406, 413,	Vaticanus, Mons, 480
260	417	Vatican hill, 508, 537, 541
Troilos, Troilus, 193, 226,	Tyrrheno-Egyptian style, 193	— lamps, 520, 521
269, 289, 320, 339, 346,	— -Pelasgians, 408	— museum, 122, 480, 497
350, 352, 393		Vauquelin, 174
Troizene, 229, 258, 274, 289	U.	Veii, 149, 402, 414, 442,
Trojan prisoner, 460	UGIAINON, 117	454-456, 460, 495
— war, 224, 227, 228,	uja, 60, 70	Velia, 420
265, 266, 393	Ukalegon, 338	Velletri, 442
Trojans, 297, 404	Ulias, 156, 394	Venice, 155
Tromios, 329	Ulpian estates, 483	Venosa, 419
Troy, 114, 221, 267, 270,	Ulpianus, 501	Venus, 63, 111, 129, 213,
272, 289, 310, 318, 332,	Ululuns, 462	317, 347, 374, 424, 458,
336, 350, 363, 415, 424,	Ulysses, 145, 159, 168, 193,	474, 497, 500, 511, 568
437	220, 222, 246, 249, 267,	— Anadyomene, 500, 498
trulla, trullæ, 538, 545, 549	270, 271, 273, 288-291,	— of Capua, 511
tryblia, 354	318, 339, 342; pl. 409,	— Cytherea, 511
tryblion, 383, 385	428, 514, 515	— Genetrix, 497
Trygaïos, 363	umbo, 383	— Victrix, 511
Tuautmutf, 23	Umger, 106	Venusia, 419
tubes, 542	Umidiu Oppius, 487	Verecunda Lucia, 571
Tubi, 13	— Quadratus, 483	Verna, 490
tubi, 473, 475	Umwaweis, 96	Verona, 478
tubuli, 475, 477	unguent-vases, 546	Verulamium, 471
tufo, 444, 445, 447, 452, 471	Upchurch, 575, 581	Vespasian, 46, 139, 159, 521,
tugurium, 445, 446	— ware, 551, 574	534
Tukera, 341, 431	Upton Level, 588	Vesta, 246, 513
Tullington, <i>co. Norfolk</i> , 589	Ur, 105	Vestals, 537
tumblers 55	uræi, 51, 64	Vetera, 488
tumboi, 181	uræus, 15	Vettius Modestus, 490
tumuli, 584-5, 589, 591,	Urbicus, 487, 500	vexillationes, 488-9
594	urceolus, urceoli, 540, 546,	Via Nomentana, 508
Tunis, 531	547	— Salaria, 487
Turcius Sabinus, 520	urceus, urcei, 540, 549, 583	Vibianus, 519
Turianus, 442	urna, urnæ, urns, 445, 537,	Victorinus, 519, 522
Turin, 45, 148, 533	541, 548, 558, 583, 585,	Victory, 141, 145, 210, 307,
Tuscan bowl, 537	586, 590, 592-595	481, 492, 513, 514
— colony, 414	urnula, 537	— Temple of, 206
— pottery, 455	urukh, 93, 96, 99	Vicus Judæorum, 49
Tuscania, 401	Usch, 17, 53	Viducos, 569
tuscanica signa, 443, 495	uses, 468, 491, 501, 523, 530	Vie, 546
Tusculan wine, 534		Vielbrunn, 488

VIENNA.

Vienna, 73, 148, 485, 487
 Vienne, 579, 580
 Villa Albani, 191, 480, 533
 — Farnese, 533
 villæ, 468
 villas, 470, 472
 Villus, 559
 Viminalis, Mons, 480
 Vindelicians, 488
 Vindelicii, 486
 Virgil, 497, 514, 554
 Visellius, 142
 Vitalis, 519, 531
 Vitellius, 488, 530, 539
 Viterbo, 400, 454
 Vitruvius, 115, 125, 465-6,
 468, 477, 487, 526, 542
 Volaterræ, 401, 454-5, 460
 Vulcanius, 442
 Vulcanus, 215
 Volsci, 495
 Volterra, 213, 401, 442, 445
 Voorburg, 487, 488, 489
 Vosges, 579
 votive figures, 57
 Vulcan, 53, 62, 73, 229, 420,
 461, 463, 505, 511
 Vulci, 40, 66, 149, 156, 167,
 174, 177, 191, 197, 198,
 201, pl. p. 203, 205, 212,
 219, 310, 327, 336, 341,
 344-346, 348, 350, 356,
 364-366, 374, 379, 380,
 390, 394, 397, 399-401,
 404-406, 408, pl. 409, 409,
 414, 415, 417, 424, 428,
 433, 434, 443, 444, 448,
 449, 454, 457, 460, 560
 vulture, 15
 Vulturius, 171, 413

W.

WALDHAUSEN, 595
 Waldürn, 488

XANTHOS.

Wales, 582, 586, 588, 590
 Wandsford, *co. Northampton*,
 528
 Warka, 18, 93, 96, 98, 99,
 101, 103, 105, 106
 Waswas, 98, 99
 water-pipes, 473, 477
 water-vases, 27, 36
 Way Haag, 589
 weapons, 585, 591, 595
 Wedgwood, 155, 434
 weights, 88
 wells, 32
 Wends, country of, 593, 594
 Weser, river, 594
 wheel, potter's, 107, 163,
 179, 541, 545, 556-7, 563,
 566, 572, 584
 Whitley, 589
 Whitsome, *co. Berwick*, 590
 wickerwork, 539, 549
 Wiehelhof, 487
 Wiesbaden, 467, 488
 Wiesveller, 488
 Wiflisburg, 478
 Wight, Isle of, 588
 Wijk bij Duurstede, 582
 Wiltshire, 587
 Windisch, 487
 wine cups, 55
 Winterbourne, 588
 Woburn, 536
 Wolden Newton, *co. Lincoln*,
 588
 Woodchester, 479 n.
 Woodgates, 588
 Wroxeter, 551

X.

XANTEN, 486-488, 558, 579
 Xanthe, 241
 Xanthias, 281
 Xanthos, Xanthus, 135, 275,
 316, 348, 352, 386, 453

ZOSIMUS.

Xenodoros, 337
 Xenokles, 310, 346
 Xenokrates, 329
 Xenophantos, 346, 432
 Xenophon, 130, 137, 276
 xystrolekythion, 366

Y.

YORK, 467, 473, 487, 551,
 564, 570, 582, 589
 —, museum, 564
 Yung, 69

Z.

ZAHLBACH, 488, 579
 Zancle, 313
 Zendan, 78
 Zeno, 138
 Zephyritis, Arsinoe, 365
 Zephyrium, cape, 423
 Zephyros, 248
 Zeus, 126, 128, 227, 229,
 230, 232, 233, 235, 246,
 249, 255, 256, 259, 266-
 268, 270, 281, 286, 289,
 292, 297, 298, 315, 317,
 343, 415, 419, 424, 429
 — Herkeian, 424
 — Herkeios, 270
 — Olympic, 263, 321, 437
 — Panhellenicus, 192
 — Soter, 332
 Zeuxis, 121, 159, 203, 206,
 220, 309, 347
 Zoan, 12
 Zodiac, 547
 zomerysis, 374
 zoocephalic deities, 62-64
 zoographoi, 346
 Zosimus, 485

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